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# GUNS ROSES A YEAR TO REMEMBER

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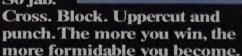


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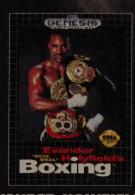
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EVANDER HOLYFIELD'S "REAL DEAL" BOXING

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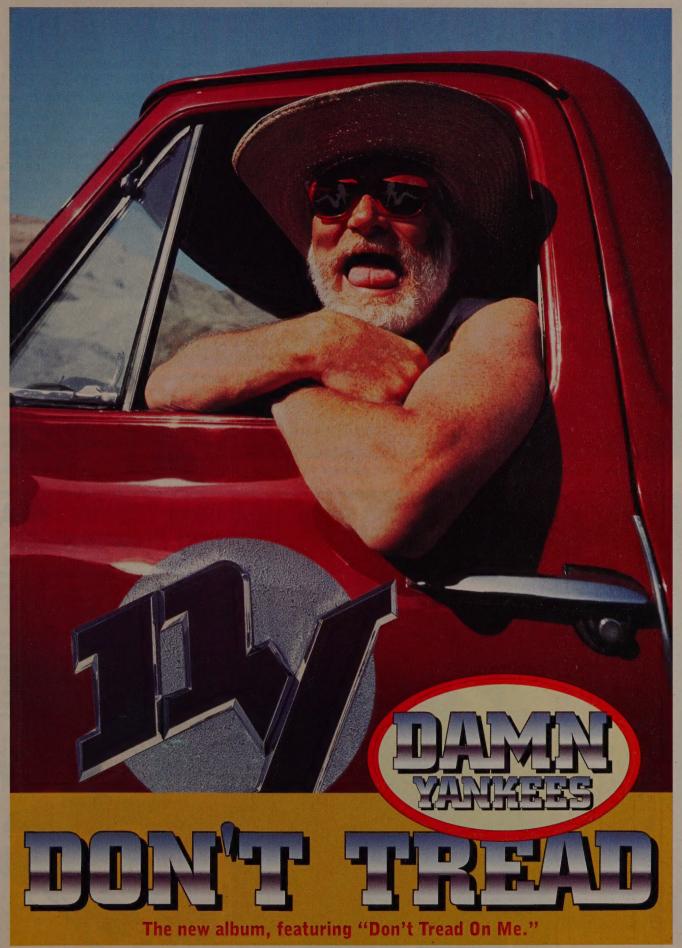
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## WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

Something has been bothering me for a long time. It's that self-conscious band, Slaughter. The biggest complaint I have is the act they put on for the fans. Recently I read an article in The Chicago Tribune about Slaughter. It was Mark Slaughter who said that the fans in Chicago are very special because they helped choose the songs for their new LP, The Wild Life at a listening session. How many hundreds of other cities are 'special to them"? The whole idea of listening sessions seems to be a sure way of selling the album. If the kids "choose" the songs, they're sure to buy the album and Slaughter will make an amazing profit. Most other bands put songs on albums because they, themselves, feel they are the best. They should know being musicians and not really care about the money. Obviously they all want success but not for the same reason as Slaughter. It seems that in every article I read about Slaughter, someone in the band mentions all the money they're going to make or have made and the plans they have for it. I've even seen instructional bass and drumming videos with Dana Strum and Blas Elias' name on them. Is it all about money? Why do they want millions of kids spending their hard-earned money on a crappy album produced by a con-

If the tour was all a game to Slaughter maybe they should have gone back to kindergarten! Perhaps they felt insecure and a little too immature even there! Was getting Winger in trouble



ceited bassist and a squeaky-voiced vocalist?

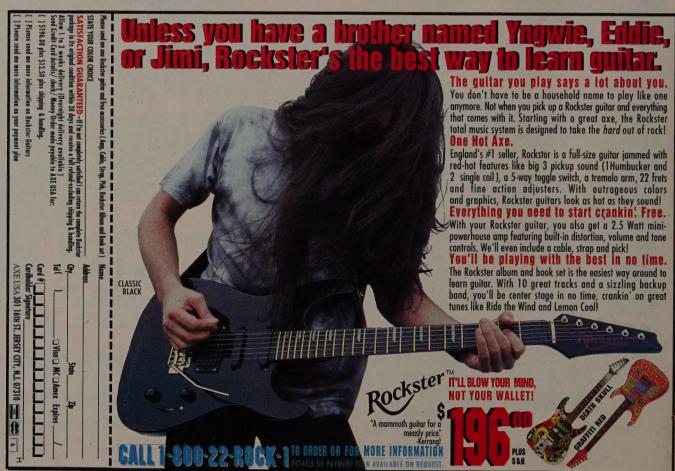
Their attitudes and cocky ways really piss me off.

\*Where do they get off instigating that Winger had marijuana on their tour bus?

Slaughter's way of boosting their own confidence?

\*What was the point in going on without Poison? Did it prove anything? Why the attitude?

\*Why do they rag on Tyketto? How



different are Slaughter's music, videos. etc. than Tyketto's?

\*Why does Mark think Kane Roberts looks better without all the muscles? Perhaps because he's better looking and could beat the crap out of him!

\*Mark, if you laugh at Ice T's album, I really have to wonder what his reaction is

to you.

\*Dana, why do you deny the Vinnie Vincent Invasion? Weren't you the center of all the attention in that band?

NOT! Poor baby! \*Who cares if Dana introduced Randy Rhoads to Ozzy Osbourne? Too bad he didn't have enough intelligence, himself, to team up with the guitar god. Then Dana would finally have a lot of money.

I HATE SLAUGHTER!

#### Karen Gray Lansing, IL

SLAUGHTER RULE!!! It's true what they say about "being there for their fans." I recently had the pleasure of meeting Slaughter at an in-store at a record store I work at in Southern California. Just seeing how friendly and genuine they were, it made me respect them more. Now I'm a bigger fan of theirs. Best of luck to Blas, Tim, Dana, Mark, and with **The Wild Life**—it kicks major ass!

#### Marli Franz Redondo Beach, CA

I can't ever get enough Slaughter! Please print lots & lots & lots of stuff on them! I want some totally hilarious interviews and want to hear all about their studio time and tour. I want to know about Dana's wife, Peggy and all their girlfriends. I want to know anything you can tell me. Do they plan to headline soon? Please print some huge pix of them all, especially Tim Kelly—he doesn't get nearly enough recognition! He's a hot man!

#### Star & Sky

I thought your interview with Duff McKagan in your June '92 issue was great. There has been some reporters that have torn Guns N' Roses apart. I liked that interview. I've been a fan since 1987. And I was hoping to see them in concert at the Palace, in Auburn Hills, MI. But the concert was canceled twice. The first time they had a legitimate excuse. The second time I heard that Axl Rose ran from a misdemeanor. Is there more to the story than that?

#### **Robert Stifler** Detroit, MI

I'm a reader from—of all places—Gold Coast, Australia. Allow me to bitch about the price of a Hit Parader down here—nearly \$8. Anyway I still dig your magazine, you get ahold of cool live pics and your articles and interviews are pret-







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ty lengthy. There is too much Yuppie Scum trying to overrule our sunloved land. I'll tell you, all this Top 40 yuppie acid "music" is bad for my brain. Heavy metal doesn't get a fair crack. Some oldsters blamed it for suicide in the younger generation. And that stunk. Anyway, I really just wrote to say "hi" and keep the good vibes coming down our way.

I would like know why you only pro-

**Cass Ringham** Gold Coast, OZ

file the lead singer and/or guitarist? I am sick and tired of reading interviews by The Black Crowes which feature only Chris and Rich Robinson. Chris and Rich may be the founders and songwriters behind the Crowes but their fans would like the opportunity to get to know Johnny Colt, Marc Ford and Steve Gorman. I would love to know who their influences are, what they think of recording and making videos and how they feel about their new lineup and new album. So please tell Chris and Rich Robinson to let fans of the Black Crowes get to know all the Crowes. While you're at it, how

about some color photos of sexy Johnny

A fan of all Five Crowes A.L.B.

The so-called "review" of Megadeth's (at the time not-yet released fifth album) in the Hit Or Miss section of the July 1992 Hit Parader really pissed me off. First of all, you should know better than to review something that hasn't been released yet! Don't you know there are idiots who actually base their musical purchases on such reviews? It is stupid and unfair to make statements about something way before your readers have had a chance to hear it themselves. I seriously doubt that Dave Mustaine "promised to make this the album that will finally put the Mega men in the rock big leagues." Those are obviously your own words, Not Mr. Mustaine's! As any Megadeth fan will tell you, Megadeth has always been in "the rock big leagues" and if anyone ever needed proof of this, the band's fourth album, Rust In Peace, was it!! Last but not least, I find it unbelievable that you would suggest that Dave might have "made a mistake by cleaning up the band's sound right along with his lifestyle." Whoever made this statement has obviously never had a drug problem and has no idea how serious drug addiction can be. If people are going to comment on this aspect of the band at all, they should give Dave praise, credit and respect for having the strength to do what he has done about his problem!! We Megadeth fans are sick of people not giving Dave the credit he deserves

C.S. Catalan Bowling Green, KY

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Pictured left to right: Ben Shepherd, Kim Thayil, and Chris Cornell

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### THE INFORMATION CENTER

.A. Guns are no more. The group disbanded last July, two weeks after founder/guitarist Tracii Guns was fired by the rest of the group. It has been well known that there has been discontent within the group for quite a while, stemming from both personality conflicts and disappointment over the commercial acceptance of the band's most recent album. It's still unknown what the band's

various members will do next, though vocalist Phil Lewis is already rumored to be putting together a new band.



Rumors continue to fly (as they have for the last three months) about the future of Motley Crue. The band has supposedly written enough material to go in and begin recording their new album— the only problem is they don't have a singer. Contractual problems continue to delay the band's signing of John Corabi, though none of the delays are Corabi's fault. Supposedly, people involved with his last band, the Scream, have put some hefty financial hurdles in Motley's path before they allow their boy to join the Crue.

Action and their new album, Get A Grip. After spending three months in a Los Angeles studio, during which time the Boston Bad Boys recorded a dozen tunes, they returned to Little Mountain Studios in Vancouver (where they recorded both Pump and Permanent Vacation) to put some finishing touches on the disc. "When we finished working in L.A. we sensed that we weren't finished yet," bassist Tom Hamilton said. "The benefit of having a little success is that you can take a little extra time making an album when you want to."

nother band that's finished recording is Bon Jovi, whose new disc hits the street on October 18! According to guitarist Richie Sambora, the new album is a big step forward for the band. "It's a Bon Jovi record, but it's a little different," he said. "I guess we've all grown up a bit over the last few years, and that's good. We've kept a lot of the best elements, and then added a few new things to make it interesting."

\* \* \* \* \* \* \*

**TIDBITS AND ASIDES:** Is Ozzy Osbourne masking some personal problems as he tours the world?... Is Skid Row considering releasing a live EP?... Is Kiss again considering delaying the start of their U.S. tour?

\* \* \* \* \* \*

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91 sounds. 128 rhythm patterns. 12 pads 8 songs. 1 truly embarrassing value.



## ROOTS

BY PETER HARGROVE

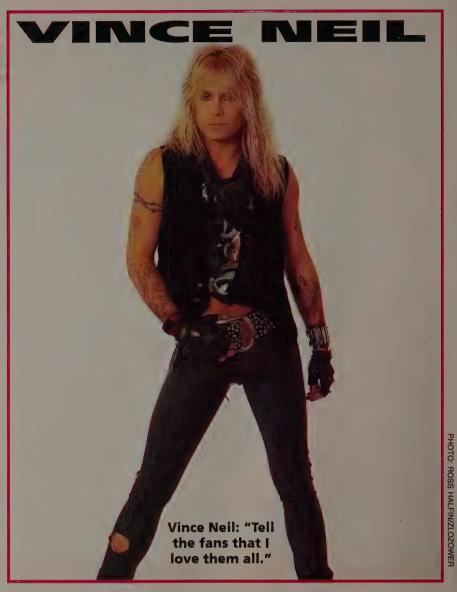
Usually, each month Hit Parader sojourns back in time with a rock and roll star to learn about his formative years. But this time we're gonna change things around a bit. Let's take a look into the future to see what lies ahead for the one and only Vince

f there was one guy who came to symbolize heavy metal's resurgence in Los Angeles during the 1980's, it would have to be Vince Neil. His flowing blond locks. strutting stage demeanor and "hey dude, let's party" attitude represented all that was both good and bad about the West Coast rock phenomenon. Still, when word filtered out earlier this year that Vince had been summarily dismissed from the band with whom he had shared his rocket ride to the top, Motley Crue, it was one of the year's most shocking musical developments. But if nothing else, Vince Neil is a survivor. Already his song You're Invited But Your Friend Can't Come from the Encino Man soundtrack, has become an international hit, and his upcoming album promises to put him firmly back on the fast track. Yes, Vince is back, and he's ready for action! As he was anxious to tell us, he's currently finishing auditions for his new band, and will soon unveil not only that lineup, but a world tour that he hopes will take at least some of the bad taste of his messy breakup with Motley out of people's mouths.

"I'm looking for people that I can be friends with, most of all. People that are good musicians, but no matter how good you are you gotta have a good attitude. That's what I'm looking for—some down to earth people with no egos, just fun guys. It's like I'm 17 again, forming a band to play some backyard parties, but these parties are gonna have 20,000 people at 'em every night. It's a lot of fun and I've found a couple of great guys. Just a couple more, man, and we're in."

It's ironic, but sometimes a negative situation can spark a positive result. And frontman-extraordinaire Vince Neil is putting his recent unpleasant experience to good use.

"I'm writing my ass off right now, and it's great," he says. "Even the whole situation with Motley has inspired me to write a song. It's a ballad called, *The Last Goodbye* and it has a lot to say about the split up. You know, the way it was hap-



pening in Motley, there was a lot of stuff that you weren't allowed to do to keep people's images up and such. They wanted to do this and that and they'd go, 'Well, okay.' I don't want to dredge these things up, but that's just the way it was. But now I have total freedom. I can do whatever I want and only the best with somebody else, then they're gonna say, 'Dude, that kinda blows' or vice versa. It's really cool. It's really a neat thing. You feel just even more involved and more in tune with everything.

So, obviously, there is life after Motley Crue.

"Life's just been great," he smirks. "Everybody's been so supportive and I've been real busy with the video, the songs, I put a 24-track studio in my house and friends come over, and the new guys in my band come over and we write songs. That's what I do, write songs and get ready for the new record."

In mulling over the past, when asked if he would change anything, he hesitates for a moment before responding.

"If I could change other people's atti-

tudes I would," he says, "because deep down, I wish it never would have happened. I loved being in Motley Crue, I loved the band, but it wasn't my decision what happened. I'm not saying that I would want to get right back in the band 'cause I really don't. Right now I'm really happy with what I'm doing. So that probably would be the only thing I'd change, but only if their attitudes would change."

In summing up, he requests to leave a personal message to the fans. "Tell them, I love them all!" he screams. "Just tell them thank you very much for all the support and for believing in me. For the ones who don't, well, maybe they will later on. I have nothing bad to say about Motley Crue and I hope they do well too. But I just hope people give me a chance. I promise that by the end of this year I'll deliver a great rock and roll album and a great show and when you come to see me, I WILL be singing Motley Crue tunes, guaranteed.

Just proves, you can't keep a good man down, and Vince Neil is one of the best!



for his solo work.

Nikki Sixx **Motley Crue** 

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ADBANGERS SPEAK OUT

were curious to know what rockers do for entertainment when they're not making their own music. So we sampled a selection of rock gods and asked them: What kind of music do vou listen to?

I listen to a lot of Arabic music, a lot of Gypsy music, reggae, old jazz, ragtime, blues. My list has all kinds of music. Any quality music, and quality doesn't mean commercial quality, it means artistic quality. **Andy McCoy Shooting Gallery** 

I go through different periods with my music. Right now, The Cult album is my favorite. When Metallica came out. listened to that, and then I put that away and started listening to something else. It changes all the time.

> **Conny Bloom** The Electric Boys

I listen to a wide spectrum of music. Everything from Joe Satriani to James Brown to Rachmaninoff to Beethoven to new age music like Andre Volenweider. I like to experience everything. I'm very fond of piano concertos. I live on a small lake in the woods. I like to turn up the stereo with a Rachmaninoff piano concerto on. I sit out by the pond and eat a fish or get out in a canoe and just float around.

Joey Kramer **Aerosmith** 

Lately I've been listening to a lot of Ice

Cube, but I listen to all kinds of stuff. **Stone Gossard Pearl Jam** 

When I'm at home I listen to whatever my family is listening to. My wife likes early Doors, John Lennon, some Dylan. My kids listen to a lot of rap music. I've learned to like rap. I have the advantage of hearing it through my kids, and they're so into it, they'll dance. It makes me understand. I see the moves they're doing; the way it's being spoken is clever and creative in many ways.

Jerry Gaskill King's X

I never listen to rock and roll. I listen to Debussy, French impressionist music or Brahms. I'm really a snob when it comes to classical music, most of it I can't tolerate at all. I hate Beethoven, technically he's amazing and he's a total genius, he rewrote the book of music, but I hate it. I'm into more romantic sounding stuff. String quartets are my favorite thing to listen to.

**Kip Winger** Winger

I listen to a lot of different types of music. One of my favorites is the new Tesla album, it is so good; Bulletboys are cool too. I listen to a lot of R&B, I listen to soul, I listen to the Eagles and Fleetwood Mac and mellow country-flavored rock. I like punk stuff; I like the Sex Pistols, that has an honest rebellion. I'm not real keen on speed metal, it's painted pictures - fill

Sometimes nothing, I go outside and listen to the birds. I don't really plan my relaxation it just happens.

Old records: John Fogerty, Creedence Clearwater Revival, Little Richard, Buddy Holly. New stuff: Tom Petty, Miles Davis... jazz. It depends on what mood I'm in. Alice Cooper, Roxy Music, The Damned, Pink Floyd... I like classical music - Mozart and Sibelious...Little Steven, Iggy Pop.

Frank Sinatra's Unforgettable — that's a very good album, very, very good production. I like Sammy Hagar's solo albums, especially the one with Give To Live on it. I actually like David Lee Roth's solo albums,

he's not getting the recognition he should

Mike Monroe

I have pretty broad musical tastes, I like a ton of different stuff. I'll go back to my favorite bands like Thin Lizzy and Queen and Sweet. Then I lean all the way over to David Bowie, Bobby Brown and Metallica. I like something about everything. I don't think it's healthy to have musical tunnel vision.

> Jani Lane Warrant

I listen to everything from Sinatra to Simon and Garfunkel to Led Zeppelin and Prince. I'm not a top 40 type of guy. Take Six, after a show I wind down with stuff like that, it puts me to sleep. Gospel and stuff like that is great late night music.

**Gary Cherone** Extreme

Everything. I listen to Peter Gabriel, Maggie's Dream, a lot of Black music.

> George Lynch Lynch Mob

Do I have to be honest? Christmas music, it makes me happy. 'My favorite is Frank Sinatra's Christmas Carols.

**Bret Michaels** Poison

I listen to KING-FM, they play classical music. I don't know who plays what, I'm trying to learn the composer's names and remember what it is they do.

> **Geoff Tate** Queensryche

I listen to a lot of the older stuff. I listen to AC/DC, early Van Halen, Judas Priest. I don't really listen to the new bands that

Vince Neil



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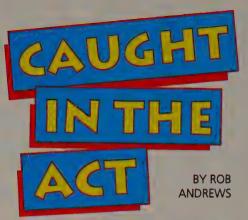
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#### SLAUGHTER

he door to the small backstage room was closed with a handwritten sign reading "Slaughter Guests" attached to it with black duct tape. Once that door swung open, one was confronted with a long buffet-style table covered with the standard array of soda, beer, pretzels and chips. Considering this was Slaughter's "meet & greet" room, things were surprisingly quiet. It was an hour before vocalist Mark Slaughter, bassist Dana Strum, guitarist Tim Kelly and drummer Blas Elias were scheduled to go on stage, but the only people in the room were a pair of giggling teen-aged girls and one roadie looking for the nearest men's room.

Suddenly the room was transformed. Through a side entrance, Mark, Blas, Tim and Dana entered the room, and through some magical process, seemingly dozens of previously unseen and unheard guests materialized. Photos, Tshirts and pert breasts were thrust in the band members' faces for autographs, and light bulbs flashed every time any of the band members did so much as cough. The two giggling young girls who had been waiting patiently for the band's arrival cuddled up to Elias, giving the good looking drummer barely room to breath. Despite the commotion, the band members took everything in stride. After all, it was just another night on the road for Slaughter.

"I never get tired of meeting the fans," Kelly said as he offered a winning smile for yet another shutter bug. "We do this every night. But we don't really look at it as part of the job—we really enjoy it. Sure, there are nights that you just don't feel great, and you'd rather just get your thoughts together, but those are really rare. Especially on this tour, the fans have been great to us—and we just try and return as much of that great feeling as we can."

"Great" seems to be the operative word as Slaughter continues their yearlong tour in support of their second album, **The Wild Life.** Already the band has criss-crossed the nation as "special guests" on Ozzy Osbourne's "farewell" tour. The future will see the band heading off to Europe and the Orient before returning home to consider launching their own road attraction. It's certainly been an exciting time for these Las Vegas vagabonds, but as always, they seem to be taking their fame and adulation in stride.

"We've all had a bit of experience at this now," Strum explained. "We never started this band just to make money or meet girls. We're professionals, we want to act that way—as well as be treated that way. We've been incredibly lucky with most of the bands we've toured with; people like Kiss and Ozzy. Those are the legends in this business. We've

what's really important in perspective at all times."

Certainly the band's professional attitude has been on display each and every time they've hit the concert stage. Mixing material from their two platinum albums—as well as throwing in a few crowd-pleasing cover tunes— the band's set has evolved into one of the tightest, most enjoyable 50 minutes in rock. There's never a dull moment with Slaughter on stage. Whether it's their rip-roaring versions of Up All Night and The Wild Life or Elias' heart-pumping solos, Slaughter on stage runs like a well-oiled rock and roll machine. They sweat, they laugh, they care; rare commodities in today's self-serving times.

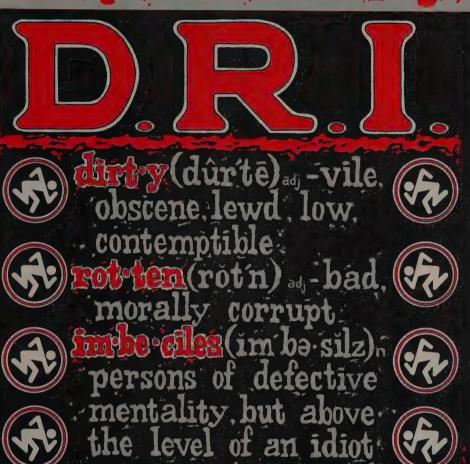


seen the other side of it as well when we toured with Poison last year, but they were having enough problems of their own at the time—I wish 'em all the luck in the world now that they've made some changes. We're not going to do crazy things every night like some bands you read about. We care too much about ourselves and about the way the fans may perceive us. It's easy to go crazy on the road, we all do it at times. It's just that Slaughter keeps

Those are just some of the qualities that makes Slaughter tick.

"I can't remember us ever really playing a bad show," Slaughter said. "Sometimes the conditions make it a little difficult—like when you're playing outside in the rain, but we always seem to make things happen. I guess that's the reason the fans respond to us the way they do—they seem to know that we care about rock and roll just as much as they do."

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BY STEVE GARBER

## FLANE Bay Area Unit Set The World On Fire.

competitive rock world.

"We've been working to get where we are today for six years," Sullivan said. "We released **Blaze** (their own, independently distributed CD) before a big label stepped in to give us a hand, so we've known the tough times. But I think going through a long period like that just makes you appreciate everything that much more when a few breaks finally

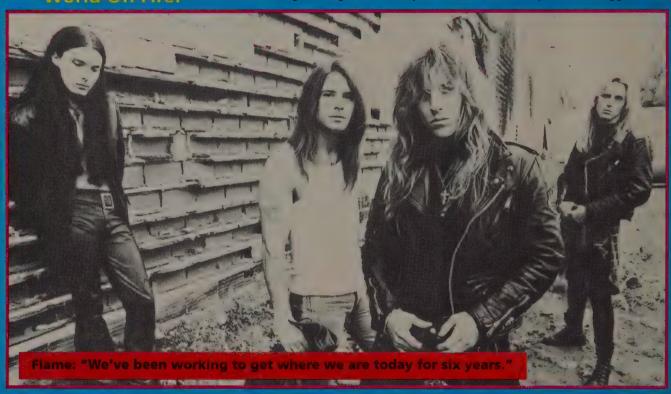
start going your way.

As Sullivan stated, the Flame story starts back in 1986 in the East Bay town of Niles, California, where Sullivan and Bostok were raised. The pair soon hooked up with bassist Smith who had wandered west from Denver after leaving a band called the Persuaders (who eventually would evolve into Babylon A.D.). The trio started writing together, searching for a way of taking traditional rock imagery and sounds and giving them a new angle. Once they encountered Chicago-born guitarist Harvey, the

to record, press and distribute their debut album themselves. According to Sullivan, that album, the aforementioned Blaze, was never recorded with landing a record deal in mind. It was done more just to give the band the creative outlet they desired. But when the self-produced disc landed on the desk of a major label exec., luck finally began to turn Flame's way. Soon they had signed a major label deal and gone into the studio with producer Bill Wray (Trixter) to rerecord the tunes on Blaze.

On such songs as Wonderland, Wild One, Don't Look Down and Shelter You, Flame display the complete arsenal of rock and roll tricks. There are power rockers, plaintive ballads, and good-time radio hits. Sure, there's nothing revolutionary going on here, but fans who love rock and roll should be drawn to this record like moths to a... flame.

"We're very proud," Sullivan said.
"After all the years of struggle, after



lame is their name, and rockin' is their game. Maybe those are the cards that vocalist Phillip Andrew Sullivan, guitarist Billy Harvey, bassist Steve Smith and drummer Denis Bostok should hand out to promote their fledgling unit. After all, with a name like Flame, rock fans are gonna be expecting "burning" riffs, "scorching" vocals and "hot" licks aplenty. And, as a matter of fact, that's just about what you get when you listen to this San Francisco-based unit's self-titled debut disc. But enough of this not-so-clever word play, it's time to get down to serious business; talking with the boys in the band about their long struggle to make it in the always-

pieces fell into place—at least in the creative sense. There was still to be a long, long struggle before Flame's dreams would become reality.

"We're a better band for having to put up with what we did," Sullivan said. "I wonder how groups that get signed right away feel. I wonder if they really appreciate it."

After two years of building a formidable reputation throughout Northern California, the guys decided to head south to take their shot on the notorious L.A. scene. Once again, while they built up a dedicated following, their big break didn't happen. Out of frustration, the band retuned home to Niles and decided

going out and packaging and selling our own record, to come back and maintain our own musical vision on a major label was very satisfying. I think that's what makes our following so unique. They know us for what we are, and we're secure with that. We don't have to go out and make a spectacle to sell this band. Our band is like a diesel train coming out of the fog. It took us some time to get rolling, but now that we're up to speed we believe our songs and our live performance have the power to keep us going. We're very excited about all the good things that have happened to us over the last few months. That's the beauty of rock and roll."

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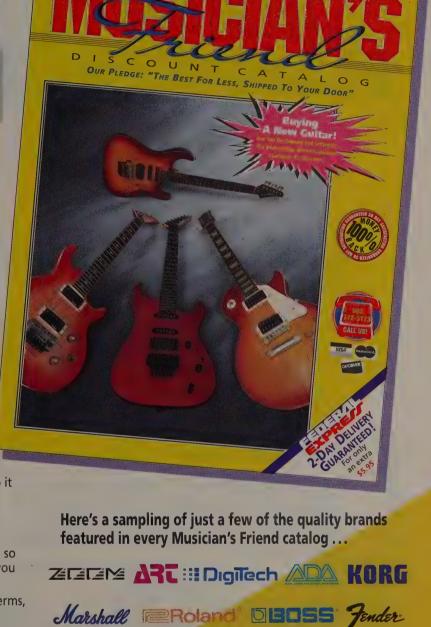
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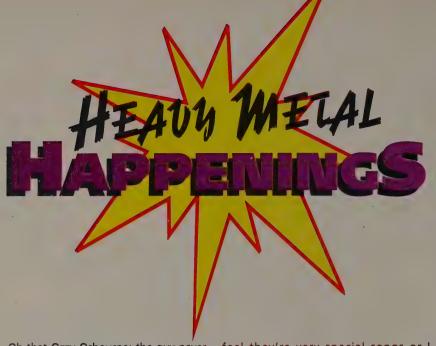
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Oh that Ozzy Osbourne; the guy never misses a trick. Just weeks after announcing that he had no plans to reenter the recording studio with the members of his present lineup (guitarist Zakk Wylde, bassist Michael Inez and drummer Randy Castillo), word comes to us that the Oz has, in fact, recorded three new songs for inclusion on a proposed live album, tentatively titled **No More Tours.** While word about the new studio recordings was scarce, Ozzy did tell us "obviously I

feel they're very special songs or I wouldn't have recorded them." Thanks for that bit of secret info Oz!

Another band in the studio (and there does seem to be a lot of 'em these days), is Poison who are currently putting some final flourishes on their new LP, **Native Tongue.** What's with that unusual title? "Well, we wrote a lot of names on the studio walls while we were recording the

album," vocalist Bret Michaels said.
"And that was one of the best. I guess it
hit home with us because as we spent
more and more time in there getting
things right, the natives got a little restless."

Motley Crue continue to work on new material for an album that insiders predict will "help write the path for rock and roll for the next ten years." Exactly what will be so dramatic about the group's upcoming album isn't known, though it is speculated that the songs cowritten by Nikki Sixx and a team of collaborators (including apparent new vocalist John Corabi) tackle some of life's most challenging questions in an equally challenging musical format. With any luck, all of us will get a taste of this new Motley music early next year.

Soundgarden are one band that aren't shy about paying homage to their heroes. The group has openly stated their love of Black Sabbath in previous interviews, and now word has leaked out that these Seattle grunge masters are also heavily into Kiss. In fact, after recently meeting Kiss at a party, Soundgarden guitarist Kim Thayil was so blown away that vocalist Chris Cornell had to announce on stage, "Kim's in an

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Bon Jovi are nearing completion on their new album up in Vancouver. Don't expect any revolutionary changes from Jon and the boys, because they're staunch believers in the "if it ain't broke, don't fix it" school of thought. So if you like such past efforts as Slippery When Wet, it's a pretty safe bet that you'll like the new stuff too. "Yeah, it's a Bon Jovi album," guitarist Richie Sambora said with a laugh. "I think that's exactly what we all wanted to do. I know I got some of the other stuff out of my system on my own album, so I was looking forward to this."

especially good mood tonight because he had the deep honor of meeting his hero, Gene Simmons."

Former White Lion vocalist Mike Tramp is back on the scene with his new band, Freak Of Nature. The new unit which features two of Tramp's fellow Scandinavians—Oliver Steffensen and Kenny Korade—along with Americans Jerry Best and Johnny Haro, are currently working on demo tapes, and hope to land a recording deal in the near future. "This is something new and exciting for me," Tramp said. "It's the next big step ahead."

Mike Tramp (center) with his new band, Freak Of Nature.



Slaughter were a little upset when their latest album, **The Wild Life**, quickly fell down the charts after debuting in the Top 10. But the group took solace after they noticed that such legendary acts as Iron Maiden and Kiss suffered a similar fate. "It's the new way the charts work," a reflective Dana Strum explained. "They get the major chains, but they miss a lot of the smaller stores where the kids go to buy their records. That's too bad. The bottom line is that our record is doing fine, no matter what anyone else says."

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The guys in Aerosmith aren't talking much about their new album.

Aerosmith continue to work on new songs for their latest album. According to sources close to the band, Steven Tyler and Co. are determined to make this the best album in the group's long and illustrious history— especially in light of rumors that the band wasn't working that hard on the disc knowing that their fat new contract with Sony was still two album's away. "It's been a real challenge," bassist Tom Hamilton said. "Every album is a challenge, but each also presents unique situations and this one certainly has."

Judas Priest's Rob Halford has been hearing a great deal of talk recently about his announcement that he doesn't have AIDS. Why did the singer come out with such an announcement when he didn't have the dreaded disease, when most people only announce when they do have it? "I had heard so many rumors that I figured it was the right time," he said. "I also wanted to take the chance to remind people everywhere to be careful. A horrible disease is out there, and any opportunity to make people more aware of it must be taken.

Metallica's Lars Ulrich always keeps things in perspective. After a year that's seen Metallica sell in excess of five million albums and play in front of more than a million fans, the drummer summed up the group's recent tour with Guns N' Roses in prosaic terms: "The drunken babbling about doing some gigs together finally became a reality," he said. "The verbal diarrhea became a reality."

Badlands have parted ways with vocalist Ray Gillen. Apparently Gillen had been butting heads with guitarist Jake E. Lee for a number of months



over the lyrical content of the band's new material, and when push finally came to shove, Gillen walked! At the moment, Badlands is working with a female vocalist while Gillen has apparently started writing with drum legend Carmine Appice.

Megadeth's latest opus, Countdown To Extinction, has been creating quite a few waves-especially in these politically correct times of ours. With many of the album's tunes tackling the delicate subject of society's demise, band front man Dave Mustaine has been both cheered and jeered by those who feel the band's single and video for Symphony Of Destruction may have been a bit too heavy handed in its overt message. "Yeah, so?" Mustaine answered. "Maybe some people need to have things done in a way that they can understand.'

ST

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## PEARL JAM Revvino on Ten

#### "My theory is definitely living for the moment."

BY JEFF KITTS

hen the line-up for the second annual Lollapalooza festival tour became official some months back, it seemed as though a new, young Pearl Jam would be overshadowed by the more popular names of Ministry, Red Hot Chili Peppers, Soundgarden and Ice Cube. But since

then Pearl Jam's underground fan base has exploded into a mainstream phenomenon, catapulting their debut, Ten, to the top of the charts and over the one million copies sold mark. And now, even with the everpopular Chili Peppers still headlining this summer's outdoor extravaganza. Pearl Jam has become the main attraction — the band people most want to see. In a conversation with Pearl Jam Singer Eddie Vedder held when Lollapalooza was just around the corner, he stated that the Seattle workhorses had first to finish other commitments before focusing on the high-profile package tour.

"We have so much to do be for e Lollapalooza, that I can't even think about it yet," says Eddie. "My theory is definitely living for the moment, and right now I have so much more to think about. But when Lollapalooza does come around, it'll be a lot of fun. We just did some shows with

Soundgarden, and it was really nice to be hanging out with friends again. Plus, it gave us a chance to see what Lollapalooza will be like, with us and Soundgarden touring together. You know, before us or Soundgarden went on the road last year, we all realized that

we would probably never have time to see each other again for the rest of our lives—that's how crazy this whole thing has become."

The staggering success of last year's Lollapalooza was due largely in part to two key factors: the top-notch bill that included Jane's Addiction, Nine Inch.

whether it be tattooing, painting, exposing people to different political issues, or hanging a twenty pound brick from your nipples.

nipples.
"I think it's important for people to be active about certain issues. If people are coming to a show with an open mind, and they see something they connect

with whether it's a booth about animal rights, a censorship law, or whatever it's important for them to get involved. But the great thing about it is that Lollapalooza doesn't preach anything. Nothing is forced down anyone's throat—everything is off to the side, there for anyone who wants to take a peek."

With the increasing popularity of benefit showcases and concerts that deal with various social and political issues, rock bands today will practically jump at the chance to perform at such functions. Whether they have pure motives or are just using/abusing the benefit concert as a means of falsely strengthening their public image, certain bands seem to play any concert that will land them a spot on MTV's "Week In Rock." But not Pearl Jam. As Eddie explains, Pearl Jam will only participate in the occasional prochoice concert or Lollapalooza tour for one reason — because they believe in the

"It's important for people to be active about certain issues."

> Nails, and ice-T among others, and the numerous political, social, and artistic exhibits offered throughout the long day under the summer sun.

> "That's the cool thing about it — it's not just music," says Eddie. "There are other kinds of art offered besides music,

"There are certain issues that we'll stand behind, but we won't do benefits just to do benefits. I was involved in certain causes for years before I joined Pearl Jam, and it started to kill me. It started to kill my musical energies because it was so overwhelming, and plus, once we'd

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**EDDIE VENDER** 



HIT PARADER

set something up, all these other bands would do it for all the wrong reasons. I would organize something for some cause or a human rights group, and all these bands would jump on not knowing what the hell was going on or why they were playing — and that would aggravate me. And not only would they play for the wrong reasons, but these bands would also get on stage and start spewing mindless crap about things they know nothing about. By the time I would get up there - me, the guy who either organized the whole thing or actually knew the person who had gotten shot that we were doing the benefit for - the whole platform had already been so tainted that I didn't even want to open my mouth. There are some really important issues to me, but Pearl Jam isn't going to play every benefit there is."

The key figure behind the Lollapalooza concept is Jane's Addiction frontman Perry Farrell. Farrell's vision was to create a mobile festival that generated only the purest of music, art and social awareness--- not a traveling cash machine. The members of Pearl Jam were instantly drawn to Farrell's old-fashioned sense of people-power ethics, and they knew that Lollapalooza was the ideal tour for a true-blue band like Pearl Jam.

"It's a great thing for us, especially because of all the crap that's out there," says Eddie. "With all the crap that goes on and the way tours are put together, especially with bands buying their way onto larger tours, Lollapalooza is something that is completely devoid of all that — and it's great. It's a good way for us to get away from all that corporate garbage.

"Music, to me, is like your child — and you don't want control of your child taken away. You want him to have his own independence, and you're always going to watch out for that. I'm just going to be honest and be true to myself, and do the same things I've always done. It's sad when the business

gets in the way of the art."

With regard to Lollapalooza's oldschool sense of artistic purity and freedom, Pearl Jam is perfectly suited to be a part of the rolling extravaganza — except for one thing. Given the number of bands, the exhibits and exotic food stands, and the expected crowds of anywhere from 15 to 25,000 people, Lollapalooza concerts will be held primarily in wide-open grassy fields and great expanses of natural earth. Pearl Jam are still a good bet to steal the show, but only if the band — who perform brilliantly in cramped, sweaty clubs — can adapt to the bizarre conditions.

"Personally, I have a hard time communicating when we play large places," admits Eddie. "Ever since I first picked up a guitar and played in a punk band, my whole trip has been communication



- and when we play bigger places, it makes that a little more difficult. It's also more difficult for the crowd. I need to feel like I'm in the same space as the crowd — so everyone can feel like they're a part of the whole experience, not just observing what's going on up on

stage. Even after our second record, we'll still play the same small places we played last time. The most important thing to us is the intimacy, and we intend to keep that. I mean, we're not on tour to sell records — we're on tour to share our art."



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## DEFLEPPARD FIVE ALIVE

#### Metal's Platinum Princes Hit The Tour Trail In America.

BY JODI SUMMERS

n the decade since Vivian Campbell moved to Los Angeles from his native land of Belfast, Northern Ireland, he has put together quite an impressive resume playing with the likes of Ronnie James Dio, Whitesnake, The Riverdogs and Shadow King. Now Vivian has attained a new professional plateau — lead guitarist for Def Leppard.

"I was pretty much convinced I would never play with another band again, but I don't consider Def Leppard to be just another band," noted Vivian, who had been preparing material for a solo album when he was asked to join the band.

Not just another group indeed. Def Leppard is, needless to say, one of the most successful bands in recording history. Pyromania and Hysteria have each sold in excess of 10 million copies worldwide. Indications are that Adrenalize, which debuted at the top of the U.S. charts, will soon join their preceding albums at that lofty level. Also, the members of Def Leppard are a grand group of guys; loyal, friendly, and noted for their kindness. In no way, shape, or form are the members of Def Leppard just another band.

"I'm not talking about the phenomenal success — but their whole approach to it, the way they interact with each other on a personal and musical level is unlike most other bands in the world," observed Vivian. "There are very few units that I would say are bands in the true sense of the word. The Beatles were a great band and part of what their chemistry was came from the fact that they grew up together and they achieved success together. Def Leppard are the same way. They used to take the bus home from rehearsals together when they had two cigarettes to share between them. And the fact that they've gone from that to being the biggest selling group of all time hasn't phased their friendship and hasn't changed them as human beings."

Now that he feels more secure in his role within the band, Campbell can fondly look back to his audition with the Leps. Vivian was tested on prerequisite rock classics, including a rendition of the Led

Zeppelin tune Rock and Roll. Looking for spontaneity, Vivian suggested that they jam on Thin Lizzy's *The Rocker* a wise choice since Def Leppard styled their two-

guitar presentation after Thin Lizzy.

"Def Leppard's whole approach on the last three albums has been that the two guitar players play two distinctly different



parts in two different registers, therefore making one overall guitar sound rather than reinforcing the initial guitar sound. This is altogether a much more sensible way," explained Vivian. He harkens back to a previous experience which didn't work quite well. "Whitesnake, like most two-guitar player bands have both guitar players playing the same thing until it's time to get to the solo. Then one or the other takes the solo while one plays the rhythm underneath."

The Leps were a bit confused by *The Rocker*, a tune they haven't jammed on in at least a decade. Joe Elliot remembered the words, but guitarist Phil Collen couldn't recall the chord patterns. Vivian showed him, and they attempted to run through an impromptu rendition of the tune before it was abandoned mid-tune.

"If we were in a bar and we wanted to get up and have a jam, we'd have to play

a Def Leppard song," admitted bassist Rick Savage. "We don't really know many other songs."

"We share so much in common because we're of the same age and of the same culture," said Vivian. "We shared a lot of the same early influences: we grew up in the U.K.— them in England and me in Ireland watching Top Of The Pops every Thursday night and going through that whole glam era with bands like T Rex, The Sweet and Slade." He paused before adding, "I hope this will be the beginning of a long-lasting relationship."

A veteran of the rock scene, Vivian offered only the highest praise towards Def Leppard. "Def Leppard as a unit is by and far the most well-rehearsed professional band I have ever come across. As far as bands I've played with or bands I've been familiar with, they just are totally

dedicated to what they do. They take their music seriously and they work very, very hard at making sure they're a very well-oiled machine."

When Vivian was ushered into the group in March, Adrenalize had just been released. Def Leppard had already committed to playing at The Freddie Mercury Tribute Concert For AIDS Awareness on April 20th. So the newly-united quintet flew from the sunshine of L.A. to the rain of England for the concert, and Def Leppard's subsequent world tour.

"With Adrian Vandenberg in Whitesnake, most of the time we were playing exactly the same thing, only we were never ever playing in sync," Vivian said. "There was no cooperation between us — though it certainly wasn't for lack of trying on my behalf. As a result, Whitesnake was a lot more messy."

Vivian compared the dual guitar approach of his last gig with Whitesnake to his new work with Def Leppard. "Phil and I have been working a lot more closely. Even in rehearsal we're a lot more in synch with what we're doing. Even though we're doing two different parts, we're very, very sure that we're not stepping on each other's toes. We've been putting a lot of hours into rehearsal."

Holed up in their spacious rehearsal studio, Vivian spent quality time with co-guitarist Collen, learning, rehearsing, and figuring out who's going to do what. As they soon discovered, it took relatively little style modification on either Vivian's or Phil's behalf to make Def Leppard's revamped guitar section sizzle.

According to Vivian, the musical changes were "a lot less than you would think. Steve Clark and I both veer on the melodic side when it comes to solo playing. Rhythmically I play a lot like Phil Collen. There's similarity in design there and in style, and in terms of guitars and equipment used, we see a lot of stuff eye to eye."

It was barely six weeks from the time Vivian was recruited until Def Leppard played their first gig on Wednesday, April 15th. The surprise hour-and-forty-minute set at a Dublin, Ireland club called McGongles, featured new tunes like Let's Get Rocked as well as old standards like Animal, Rock of Ages, and Photograph. It went over fabulously with the 600 rock-starved fans who were privileged enough to enjoy this intimate show.

"I was excited, but I wasn't at all nervous," admits Vivian about his first gig. "That show was absolutely steaming! The band was really, really good. I'm really going to enjoy this tour. Def Leppard plays feel good music. The band feels good. The songs too... they feel very fresh on it. I feel that no matter what happens that this will be the last band I play with."



PHOTO: ROSS HALFIN/ZLOZOWER

## JACKYL AIMIN' TO PLEASE

#### Georgia Rockers Mix Influences On Debut Release.

What do you say to an Atlanta-based band who incorporates the sounds of a chainsaw into their music, and describes their sound as a cross between Lynyrd Skynyrd, James Brown, and AC/DC? If you're John Kalodner, leg-

Lynyrd Skynyrd, James Brown, and AC/DC? If you're John Kalodner, legendary A & R man for Geffen Records, you say "Don't change a thing" and sign them to a recording contract.

them to a recording contract.

BY PAMELA SHAW

invited us all to lunch the next day!"

Of course Kalodner's track record didn't hurt their excitement level either. The first band he ever signed was Foreigner, the second AC/DC. He was instrumental in the careers of Aerosmith and Sammy Hagar. In short Jackyl struck gold the night they caught

frolicked across the stage wearing only white cowboy boots and red trap-door overalls, technically called a Union Suit, with the trap-door defiantly left hanging open. At least now we all know he won't be needing any of that money for underwear! And the humor in his appearance was matched by his maniacal song delivery.

"Now for a little love song..." he mischievously announced, as the band tore into a blistering version of a ditty called *She Loves My Cock*. Other highlights in the set included the groove filled *Dirty Little Mind* and the military cadence of *I Stand Alone Today*. This is a band which clearly writes its songs around cool guitar riffs, adds a dose of sexuality and humor in the lyrics, and often ends up with some very listenable, fun tunes.

All five players hail from Dixie:



"Jackyl is one of the wildest bands I've seen in years. Live, they're amazing great performers with good songs," he attests.

Kalodner had, according to the story, been looking for a heavy rock band from the south for some ten to fifteen years, when he discovered this ferocious five at a showcase in June, 1991, at Atlanta's Avondale Town Cinema. Lead singer Jesse James Dupree, guitarists Jimmy Stiff and Jeff Worley, bass player Tom Bettini, and drummer Chris Worley had no idea how their lives were about to change.

"We were psyched," remembers Jesse. "We felt John Kalodner was the perfect person to make things happen. He is one of the only true visionaries in the music business. So, here's his assistant on the phone telling us 'Don't expect him to show emotion, or hang out backstage or anything.' But hell, here's John jammin' out in the front row, he came to hang out with us after the show and

his eye

So, where were they when they got the big news? A penthouse suite overlooking Beverly Hills, perhaps? Nah. Presumably to keep them humble, Kalodner suggested meeting at the pizza parlor in the food court of the Lenox Square Mall in Atlanta, Georgia.

It was there that he informed them there would be no lump sums of money up front because "Huge amounts of money make bands think about going out to buy cars and houses, and stuff that makes them UN-rock and roll." Of course it's hard to imagine Jackyl minded much. Their on stage look oozes of redneck, and that image probably isn't too costly to maintain.

They were the opening act for Ted Nugent's Whiplash Bash, an annual New Year's Eve event at Detroit's Cobo Hall, where they won the crowd over with their unusual brand of headbanging rock. Lead singer Jesse James Dupree

Georgia, South Carolina, and Virginia. Lead singer Jesse James Dupree is the primary songwriter, responsible for approximately 90% of their material. Brothers Jeff and Chris, and guitarist Stiff have been playing together "since birth" and dubbed their high school band Jackyl because "it sounded like something you might read on an auditorium marquee or something." Before their first record's release, they could sell out 1200 seats in Atlanta, and had pockets of popularity throughout the south and east. With Brendan O'Brien at the helm-who engineered the Black Crowes' double platinum Shake Your Money Maker—they have yet another ace up their sleeve. And as for touring?

"I'd like to see them open for Aerosmith, Damn Yankees, Def Leppard—any great rock and roll band," says Kalodner. "But a lot of bands are going to be afraid of them because

they're so intense."

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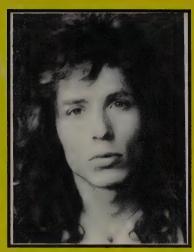
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It's now been nearly eight years since Bruce Kulick was asked to join Kiss. Ironically, for many of the band's longtime supporters, this talented New York native is still, pardon the expression, the "new kid on the block," battling against the legacy created by the band's original guitar hero, Space Ace Frehley. These days Kulick rarely thinks about Kiss' past-he's more interested in the group's immediate future. And rarely has the band's future looked brighter than now, with their latest LP, Revenge, getting the kind of fan support Kiss hasn't seen in many a year. Recently we caught up with Kulick to discuss his ever-changing role within Kiss, and his view of the band's latest dynamic disc.

Hit Parader: It seems as if the band has gone out of their way to make Revenge the heaviest, nastiest, most guitar-oriented album possible. What role did you have in that decision? Bruce Kulick: I think you're right in feeling that way about the guitar orientation of this album. The whole band, especially Gene and Paul, wanted this record to be a real statement. We worked incredibly hard to get the guitar sounds the way we wanted them. We'd do whatever was necessary to make sure we got the exact sound we wanted. We worked for three days just layering the guitars on some songs, then we'd decide that we just didn't like the way the guitars sounded in that studio so we'd move and start again. Then, on the song Domino, I thought we had gotten the right guitar sound, only to find out that Gene had sung the song in another key so we had to do it all over again.

HP: Your solos, especially on songs like Unholy and Heart Of Chrome, really smoke.

BK: Yeah, I think so, too (laughs). I really wanted every one of them to be really brutal, to be dripping with attitude. I'd take the backing tracks home to my 12-track studio and work on my solos over and over again. I was going through my dosets bringing out every bit of old gear I could find to hook up to the guitars. I found this old, old fuzz box thing that I hadn't even seen in maybe ten years, and it made my sound incredibly obnoxious. As soon as our producer, Bob Ezrin, saw that fuzz box, he said, "We've got to use that!"

HP: Is there a simple explanation for why Kiss has gone in a heavier direction this time?

**BK:** Maybe the reason is just that we're all incredibly focused on the band right now. Gene has basically given up all his other business interests to give all his attention to this band. He's not thinking about his acting career or his record label—just Kiss. Paul's always been pretty focused, and he's worked very hard on his songs for **Revenge**. He's got an amazing attitude towards the project too. He wrote about ten songs for the record and, if some of them didn't make it onto the final product, he just accepted it. He did what was best for the band.

HP: You worked with a new drummer on this album, Eric Singer. Did that have any effect on your playing or on Kiss' sound in general?





## BRUCE IS LOOSE

"I wanted every one of my solos to be brutal—dripping with attitude."

BY ANDY SECHER

BK: I think playing with Eric Singer will probably have more of an effect on Kiss' sound when we play live. In the studio, we had everything pretty much under control. We each work on our own parts, and there really isn't that much room for deviation. We, of course, miss Eric Carr, and his passing was a tragedy that affected us all very deeply. But, in Eric Singer, we've been lucky enough to find a great drummer who fits very well into the Kiss style.

style.

HP. Kiss waited a long time before going on tour following your last album. Are you happy you hit the road sooner this time?

BK: There are a lot of reasons the last tour was delayed but things worked out very well in the end. I'm looking forward to getting back into arenas, especially after the success we had on our dub tour. The fans were just incredible to us

HP: We know that Vinnie Vincent, who was one of your predecessors in Kiss, was involved in writing some of the songs on **Revenge**. Did his presence intimidate you in any way?

BK: No. I've been in Kiss for almost eight years now and I feel very much a part of the band. Vinnie was brought in because he's a talented songwriter and we all knew that. As I said before, we did whatever we thought was necessary to make this the best album we could. HP: So it seems like all is well in the world of Kiss.

**BK:** Considering the hardships we went through with Eric Carr, everything is as good as it can be. We're really all excited about the album and the way people have responded to it. I think this is the best record I've made with Kiss, and it just might be the best one they've ever made—and that's saying a lot!





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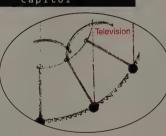
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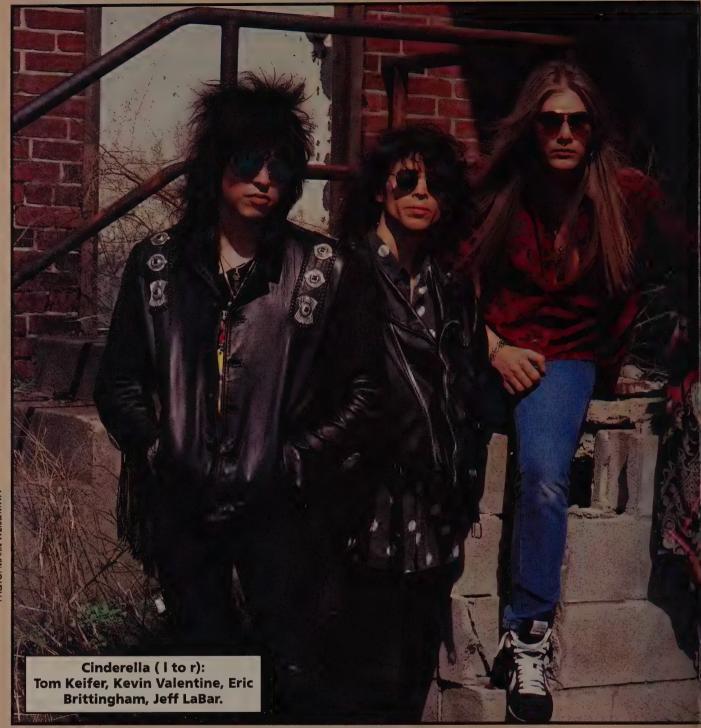
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t's been quite a while since we last heard from Cinderella—and it'll still be a few more months before we hear new music from these Philly rock fanatics. But in the mean time vocalist/guitarist Tom Keifer, bassist Eric Brittingham, guitarist Jeff LaBar and new drummer Kevin Valentine (who replaced Fred Coury earlier this year) are busy rehearsing their new material and getting ready to record their allimportant fourth album. Recently we sat down with Keifer to discuss the recent developments in Cinderella.

Hit Parader: How far along are you in

the recording process for the new album?

Tom Kelfer: We're pretty much ready to go at this point. We started rehearsing last February and we've just kept going since. We went into the studio in July, and we'd like to have the album out next January or February. Actually, it was pretty natural for us to begin rehearsing so long ago because we had to hire a new drummer. Once we got Kevin into the band, we just kept going.

**HP:** How did you find Kevin Valentine? **TK:** He had been playing with Lou Gramm for a while in his band Shadow

King-which also featured Vivian Campbell. They had an album out last vear. When Fred left the band we had our manager put out the word that we were looking, and we got about 200 tapes in. We were really bombarded! We went through 'em all, then invited the 25 best guys to Philadelphia to jam with us. Believe me, you haven't lived until you've played with 25 different drummers in one week. Kevin was actually one of the first guys who came in. We kind of used him as a yard stick against which everyone else was measured. He felt right immediately because he had the right attitude and personality

as well as the right playing style.

HP: What exactly happened with Fred

TK: It was a mutual decision. I don't think he was that happy with us, and we weren't that happy either. It wasn't a nasty sort of thing, we just grew apart. There really wasn't too much more to it. Once a decision was made, we all just started to look ahead. There won't be any badmouthing, because there's just no reason for it. Good luck to him.

**HP:** How would you describe the material on the new album?

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With Addition Of Drummer Kevin Valentine,
Philly Rockers Get Back To Work.

BY ROB ANDREWS

TK: It's a Cinderella album. I know that's not a great description, but I think our fans know exactly what I mean. I'd have to say that it's more like Long Cold Winter than Heartbreak Station. It's kind of mid-ground between those two. It's not quite as heavy as the former, and not quite as rootsy as the latter. It's going to be a very interesting album; that much I can tell already. I like it.

**HP:** 1991 wasn't the best of years for Cinderella in terms of album and concert sales. Does that concern you now?

TK: It wasn't a bad year for us, but it was a little frustrating. A lot of bands had trouble on the road, so we weren't alone. But there were plenty of bands ranging from Lynyrd Skynyrd to Guns N' Roses that did great on tour. I'm not really worried about it, but I think some of the frustration we felt last time is coming across in the new music. The lyrics on this album are much more aggressive than they were on the last one.

HP: Why do you think so many bands are having more trouble selling records and tickets?

TK: Maybe it's because the fans are exposed to just so much music every day. I think a medium like MTV has been great in certain ways, but it's hurt the music business in some ways too. The fans just get a little overloaded with new product. There are so many bands on so many labels right now that it's impossible to keep up. So what the fans do is end up watching MTV all day, or listening to the radio, and not buying anything! They're getting their fill of music right at home. That might be a reason that the concert industry is hurting too. There's no question that dollars

are tight out there because of the economy, but I think the fans just have too much free access to music to want to leave the house and spend money on it.

**HP:** What albums are you going out to buy these days?

TK: I love the Nirvana album, and I keep playing the two latest Guns N' Roses records—they're really a great band. But usually I still go back to my old favorites; Zeppelin, the Stones—all those '70s bands. But there is a lot of good new music out there, that's for sure.

**HP:** Is making music as much fun for you today as it was five years ago, or has this become a business to you?

TK: It'll only become a business if you want it to. I still love it just as much today as when I was playing in garages when I was a kid. There's nothing better than getting together with the band and just playing some rock and roll. You just can't sit around looking at your gold records and saying, "Oh well, I've got everything I've ever wanted." You always want to get better, write better songs and make better albums. I know that the best still lies ahead for Cinderella.

**HP:** What's been the highlight of your career so far?

TK: That's a hard one to answer, but I'd have to say it was playing our first-ever headlining show in Louisville, Kentucky a few years ago. That was a four day event because we began the tour there, and to watch all these trucks pull up with your gear, and put them on your stage, and then you get to play in front of your crowd was just incredible. Nothing matched that. When we first had success, it happened so fast, too fast to enjoy it. But those four days stand out in my mind as the real attainment of a dream. I just feel confident that we've got a lot more dreams to be fulfilled in the years ahead.

# TRANDINO BY IODIS IMMERS

"With the title **Hear** we're telling people to listen."

ight Track Recording Studios is a musician's paradise in the heart of Manhattan. It's located just east of Times Square on 4th Street — THE place to buy vintage Stratocasters and Les Pauls. Right Track Studios is a haven above the chaos. It captures all of the energy and intensity of being in the center of the universe, while being quiet enough to let you create. It's where Trixter recorded their new album, **HEARI** 

"With the title **HEARI**, we're telling people to listen," explains drummer Mark Scott, relaxing in the den of Right Track. "We don't want people to take the band for what other people make us out to be, a certain image we might project. It's the music that counts. That's why we buy albums and it means the most to us. We appreciate any fan we've ever had for any reason but the main thing is that they're enjoying the music. So we want to say hear."

There's something so very likable about Mark and his bandmates, vocalist Peter Loran, guitarist Steve Brown and bassist P.J. Farley. They're like the guys next door, really nice, cute and safe.

"My best quality is that I'm the guy who breaks the ice and gets everybody comfortable. 'He's a very nice guy,' is usually the compliment I get."

You've got to like Trixter, they're so easy to get along with. They're always joking with each other and breaking out in laughter. "When I got off the road, I didn't know what I was going to do with my life," confesses P.J., getting up so as to better illustrate his story. "I joined the gym. That's what I do off the

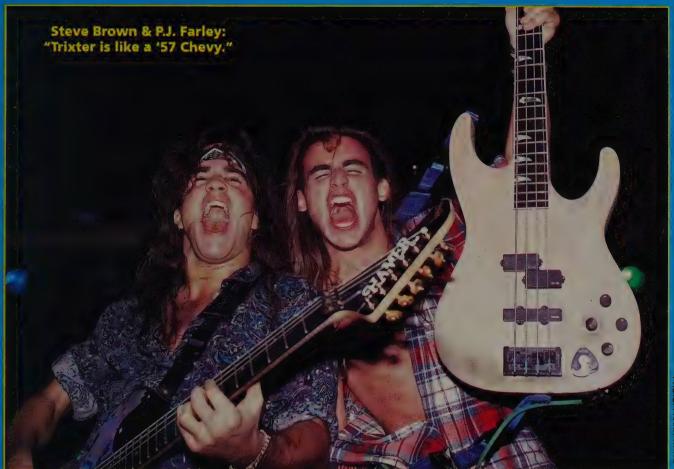
road to keep my sanity."

Adopting a German accent, P.J. becomes Hans, Dana Carvey's Teutonic Schwarzenneger from Saturday Night Live. "I am no longer a girly man. Women are no longer sleeping with girly men," insists P.J. taking a macho pose as his blond hair dangles down his chest.

Friendly, powerful, with a good sense of humor, the music on **HEAR!** is aggressive, yet comfortable. "Trixter is like a '57 Chevy. with the crap kicked out of it," summarizes Steve.

Steve, Trixter's founding father, is the serious one. He has the inward intensity of the true guitar geek, one of those '70s kids who lived to play Kiss and Van





Halen riffs. When he's with the boys in the band Steve lightens up, offering *Gong Show* analogies that will leave you rolling on the floor.

Peter, who wasn't feeling well, decided to miss out on the fun, but just by watching P.J., Mark and Steve munch down on chicken fingers and french fries, you know the dudes in Trixter bond. It's obvious these guys are extremely dedicated to each other... so dedicated that they take equal credit.

"When we write songs, Steve comes up with the basic ordeal," states P.J. pragmatically. "Then we come up with parts and we put them together."

"I write the lyrics, the melodies and the music, but it's what we make as a band that makes it a Trixter song," notes Steve.

**HEAR!** is a collection of twelve Trixter tunes recorded in the heart of the city with producer Jim Barton.

"Jim is great," admits Mark. "We like his enthusiasm, his credibility. And he did not want to make us something we weren't. Jim wanted to take all of our ideas put them together and make them the best they could be. He was like, 'Hey, that's a good lick. Remember that other thing you played before? I think if you put the two together it would sound really good.' And we'd look at him and ask, 'You think so?' We'd try it, and it would sound great! Jim's making us the

best we can be, getting the most out of it "

There is a marked sophistication to new Trixter tunes like *Runaway Train* and *Road Of A Thousand Dreams* — a tune which Steve describes as "the future of Trixter, where we're going musically, lyrically, socially. That song is a real highlight."

A flick of the stereo switch and *Road Of A Thousand Dreams* engulfs the room. It is powerful rock and roll with an instantly memorable melody.

"All you do on the bus is look out the window," explains Steve. "Every town represents a different memory, and that's what this album is about."

"This record is for the fans," states Mark. "That's who all our records are for."

Anyone with ears will notice that there's a big change in attitude between **HEARI** and Trixter's self-titled debut album.

"Any progression that happened, happened naturally," notes Mark. "We were on the road and we did 300 shows, so naturally we're going to evolve."

After five years of playing together on the New Jersey club circuit, Trixter "got the deal" and released their first album in spring, 1990. The album brought attention to "what we do best; rage on stage," declares Steve. "We are a live rock and roll band."

Trixter went on the road with any band who would take them, including: Stryper, Don Dokken, Slaughter, Poison, Scorpions, Great White, Warrant and Firehouse. The album, buoyed with tunes like *Give It To Me Good* and *One In A Million*, thrived despite the waning rock market, and went on to go gold.

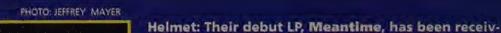
rock market, and went on to go gold.

"We're living our dream," confesses Mark. "When we played The Meadowlands in New Jersey, that was crazy, a total dream come true. When we thought about playing in front of thousands of people, we thought about playing at the Meadowlands, all the people that we looked up to were on that stage. We'd just sit there, look out at the people and say, 'Here I am!' You pinch yourself, you can't believe it."

"We went out there and it felt so right," states Mark. "On smaller stages in clubs it never felt right, this was the first time we were able to give our all. It was a magical moment for us. But it was so fast. It was like da-da-da, then it was over and we're backstage going' I don't believe it!"

HEARI could be big time for Trixter. Already veterans of the tour trail, they're ready to get out there and rage for the world. "We love our fans," declares Mark, "'They're everything. Within the top two, I left the other one open in case I forgot something, maybe mom."

ANK WHITE





ing rave reviews around the world.

THE RESTLESS BREED here's a new breed of rocker around these days-guys who make their own rules-and then proudly live by them. Bands like Helmet, Danzig and Pantera have helped bring a new focus to the metal world, providing the form with a degree of substance and conviction it's been sorely lacking. They are The Restless Breed.

Alice in Chains: They're currently at work on their second album.

PHOTO: MARTY TEMME



PHOTO: JOE GIRON/PHOTOFEATURES





# MERICA BACK

### "I finally got an understanding that heroin and Dave don't mix." BY JODI SUMMERS

ountdown To Extinction...Megadeth wrote the title tune for their fifth album with the environment in mind, but the phrase Countdown To Extinction coincides with the death spiral Megadeth founder Dave Mustaine had hurled himself into thanks to excessive drug abuse.

Mustaine's climb back to reality began when Dave was arrested for driving under the influence on April 18, 1990. Toxicology reports found nine different drugs in Mr. Mustaine's body. Suddenly, after nine failed attempts at rehabilitation Dave had to come clean. He for the final time April 20, 1990. "I haven't touched coke or heroin since," Dave proudly states. "I finally got an understanding that heroin and Dave don't mix...unless I want to be wearing six feet of dirt over my face."

With a clear mind, Dave went into the studio with also-clean bassist David "Junior" Ellefson, guitarist Marty Friedman, drummer Nick Menza and producer Max Norman. Dave's newly-clear mind made for Megadeth's most stress free recording session and their most powerful album to date.

"Sobriety has really affected my work," confides Dave. "I've never been more secure with a project that I've worked on, I've never been more at ease and at peace with myself."

With a clear head, Dave was able to sit back and analyze why he is the way he is. Following are his revelations...

REASONS FOR ADDICTION

Emotionally I was a basket case - an emotional infant because of my dysfunctional upbringing. My mom and dad got divorced when I was very, very young. My mother had to work full time to support myself and my younger sister, so I was getting disciplined by outsiders. I copped a lot of resentment because I didn't have a family.

My mom was constantly moving so I had to reintegrate myself into society everywhere, so I didn't have any real, long-time friends. I was bending over backwards to have people accept me. I wanted peer approval so bad that I would do just about anything to get people to like me-rob people, break into

cars, steal surf racks, finance other people's drug habits, stuff like that. It was madness, complete, utter madness.

### THE 12-STEP PROGRAM TO A BETTER LIFE

I don't want to say which program I'm in because if I screw up it will bring reproach on the program. If I fail it's not that the program doesn't work, it's that I didn't work the program. My program works for me because I work it. I am also reading The Bible, I listen to a lot of self-help tapes, and read a lot of self-help books.

To stay sober, you've got to have a good support group around you. I get a lot of help from my counselor Raymond. He's been sober over 7 years - I get a lot of spirituality from him. I also have someone that sponsors me. A sponsor is someone who's further along the path of recovering spirituality than you. If you see something in them that you want, you ask them to be your sponsor and help you. The acronym for sponsor is: Sober Person Offering Newcomers Suggestions On Recovery. It's a network of love and fellowship that really works if you're completely honest and give yourself freely to this program.

THE BENEFITS OF SOBRIETY

It's beautiful. I was dying, now I'm living. Before I would never go to sleep, I would pass out. I would never wake up, I'd come to. Now I get up in the morning and I open my eyes and see sun. It's not like I see dark and it's still too bright. My eyes used to be so sensitive to light. I thought my retinas were retarded. Now I can go out in my backyard. I love my backyard - you don't have these things when you're in active addiction because they don't mean anything to you.

HOW SOBRIETY HAS CHANGED DAVE

I am a little more open-minded toward other people's rights to experience their feelings, and their feelings being valid. I realize I can learn something from everybody.

Before I had my glasses on backwards. I would look at the bad in people and I would prey on their misfortune, make myself feel better by looking at other people's liabilities. I would stack up my assets and say," you're such a piece of

garbage because I'm so much better than you.' And then I would invalidate anything they had that was good. They would have a degree in something and I would say," you're a jerk because you drive a piece of crap car."

HOW I FEEL ABOUT PEOPLE NOW

The only thing I pressure people for now is knowledge. I consider myself to be lethally armed with intelligence. A lot of my friends give freely from what I consider to be my arsenal of intelligence. We exchange information all the time. It's really cool for me to learn from somebody else. I never will admit that I know it all because then they change the questions.

### THINGS I NOW NOTICE

My sense of hearing has become so acute because I'm not on coke anymore. Coke affects the high end of your hearing, and the heroin affected my hearing because I was nodding out most of the time. Now that I've been sober over two years a lot of my friends try and play it off like it isn't important. People pretend time isn't important but time doesn't mean anything unless you have it.

JUSTIS

The reason I named my son Justis was for the grace of God. Some higher power has brought justice to my existence by letting me have a child that was conceived in sobriety. He was born without birth defects as far as we can tell.

SPIRITUALITY

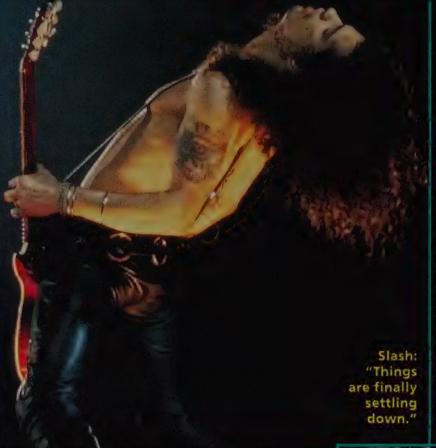
My future...my life right now is surrounded by the Holy Spirit. Holy is whole and the spirit is the mind. It's a natural thing that fits right in today. For me to live in the past or in the future is unnatural, because it doesn't apply. Yesterday is another word I use for trash, and tomorrow isn't here yet so I can't worry about it. If you have one foot in yesterday and one foot in tomorrow, you're pissing all over today.

WHAT MY CAREER HAS MEANT

If my career were over, I'd look at it this way: our following has given me the opportunity to go to rehab 10 times, to finally get a house, to have gotten married and to finance a marriage. So, if it all ends, at least I have my wife, my son and my sobriety.



# GUNS N' ROSES



# A YEAR TO REMEMBER

Top Gunners Overcome Legal And Personal Difficulties To Take On The World.

BY BRYAN HARDING

"devil" Axl and, much to his credit, he took the heat.

In fact, it's been AxI's occasional change of attitude that has been one of the bright spots of the last year for G N' R. Of course, it goes without saying that with little or no provocation he can still go off the deep end from time to time, spewing forth emotional rages at the drop of a hat. But instead of taking that anger out on those around him, he's channeled most of that excess energy into the band's stage act, turning each night's two-hour-plus performance into a true tour de force. Much of the credit for his new attitude goes to two people—AxI's psychiatrist, and his steady squeeze, the beautiful model Stephanie Seymour.

"Axl has never been a problem as far as I'm

It's been quite a year for Guns N' Roses! In the 12 months that have now passed since the release of their precedent-shattering **Use**Your Illusion discs, rock's bad boys have undergone something of a metamorphosis. Sure, they're still as fiery as ever, willing and able to jump upon just about anyone and anything they choose to focus their sights on. But at the same time it appears as if Axl Rose and his bandmates have begun to grow up—or at least mature. They've accepted their position as the most influential and popular band in the world with a surprising degree of grace and self-confidence, forcing those (and there were many of them) who were predicting the group's self-destruction as little as six months ago to radically after their perspectives. In return, the band (Axl, guitarists Gilby Clark and Slash, drummer Matt Sorum, keyboardist Dizzy Reed, and bassist Duff McKagan) have become more comfortable with stardom, realizing that the pressures inherent with success will either kill you or make you stronger.

"We're doin' fine," Slash recently retorted to a question concerning the group's physical and mental well being, as their world tour enters its 15th month. "I think a lot of people kept waiting for things to go

wrong, and they haven't."

Certainly the last year has been filled with potential pit-falls for a band once labeled as "an accident waiting to happen." The departure/firing (depending on whorn you listen to) of charter members Steven Adler and Izzy Stradlin turned off a wide number of the band's supporters, many of whom believed Rose's dictatorial tendencies were destroying the delicate chemistry that had rocketed the band to the very apex of international acclaim with the release of their debut album, Appetite For Destruction, only three years earlier. Of course the real story behind the band changes weren't commonly known at the time; that Adler had a major chemical dependency problem and that Stradlin had grown tired of touring. All fingers pointed to that

Matt Sorum: His steady back beat has added immeasurably to the band's live impact.



concerned," Duff McKagan explained. "But I do think he felt a great deal of pressure when things began to break for this band so fast a few years ago. He's learned how to handle it now, and that's great for everyone—especially Axl."

One of Axis continuing stands of defiance, however, remains his reluctance to go on stage until he's damn well good and ready. Come hell or high water (or even scheduled starting times) it's a good bet that Mr. Rose will only hit the stage when he's reached the physical

**AXL ROSE** 

HIT PARADER



and emotional peak he feels is necessary to put on the best possible show. Even at the band's international pay-per-view spectacular last June, when the cameras were rolling and the satellites were waiting to broadcast the band's show from Paris, Axl kept everyone standing around waiting (impatiently, it may be added) for nearly ten minutes! Still, when he did hit the stage, his volatile energy (including a lengthy tirade against Seymour's former boyfriend, Warren Beatty), turned the evening into a non-stop rock celebration.

"I don't delay the start of the show to piss anyone off," Axl has said. "I'd love to go on stage on time every night. But there is a lot of emotion that I need in order to make sure it's a great show. Sometimes you just can't summon that up at the moment you

want it."

It has been speculated that part of Axl's new, more controlled approach to life stems from the fact that the band has felt a degree of critical fire for the first time in their lives. No longer the upstart, street-urchin media darlings of 1989, much was expected of the band when **Use Your Illusion I** and **II** were first released. And while the two albums lived up to the expectations of many, to others the music lacked the fire and focus that had made **Appetite For Destruction** an instant classic. In fact, some critics went so far as to label the collection a "disappointment," stating that it appeared that egos had run amok in presenting over two hours of music instead of what one scribe declared "could have been one superlative album." In their own defense, Slash stated that the two disc set was far from a creative stretch for the band.

"Some of those songs, like November Rain, have been around a long time—even before we recorded our first album," he said. "We just wanted to clear the slate, get all the things we had been working on out there. We knew we'd catch some heat for releasing two records at the same time—but we had them sold separately for a

reason."

"We assumed that one kid would buy one of the records, and his friend would buy the other," Axl added. "Then they'd just tape 'em. The record company might not like me to say that, but it's reality."

Duff McKagan: "People make more of our troubles than we do."

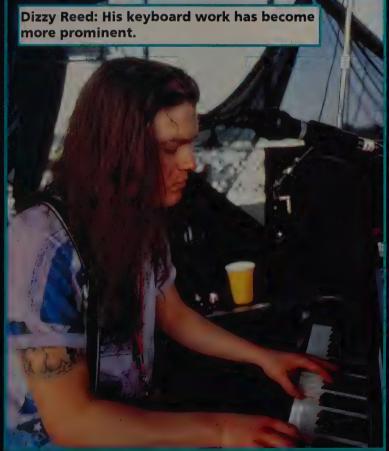
So during the last year Guns N' Roses has evolved from a volatile unit seemingly hell-bent on their own demise into a volatile unit

seemingly hell-bent on their own survival. Needless to say, that's a healthy change! Their continued growth—especially the addition of more musicians to the band's lineup—gives an indication of where the band might be headed in the years ahead. When their current tour with Metallica comes to an end (sometime in the late fall) it appears that the group is considering a number of exciting career options. First among these is the completion of a "rockumentary" that will not only feature a compilation of the band's latest videos, but also some special behind the scenes footage. According to McKagan, this film "will help explain some of the things in the videos that didn't make much sense on their own." Also in the group's plans is the release of a "punk" EP, featuring songs recorded at the very end of their Use Your Illusion sessions. Sorum called this mini-album "a real exciting record that let us blow off some steam."

There are stories that the much discussed solo albums of Slash and McKagan may finally see the light of day before 1992 draws to a close, though no specific release dates have been announced. There are also rumors that the entire group might immediately head back into the recording studio to capture some of their stage energy before it dissipates. But, on the other hand, there actually may be a period of rest and rehabilitation in the band's forecast. What would they do with a few months off, and no pre-ordained schedule? That's a big question considering the fact that Slash has indicated that too much free time is what pushed along his drug problem of a few years ago. Could a three month break from touring and recording throw the band's new-found balance into disarray? At this point it's anyone's guess.

"Rest?" a quizzical Ślash asked when inquired about how he viewed a break from the band's lengthy road

sojourn. "What's that?"







any fans were shocked when it was announced earlier this year that C.C. DeVille was leaving Poison. To those in-the-know, however, this news was far from surprising. Word of Poison's internal strife had been well documented for a number of years, and it seemed like it was only a matter of time before something had to give; either DeVille had to go or Poison was headed for oblivion! Now, thanks to the addition of guitarist Richie Kotzen,

Poison

went into the studio. Richie had quite a few ready when he joined the band, and while we changed most of those around to fit better into Poison, they'll be on the record. But the things we have together really sound strong—we're all real happy. HP: Are you concerned about how the fans might react to Richie's presence?

BM: Let me just say this; I

could

BM: Maybe it's just something in the water! Maybe the moon is out of line. Who

did with C.C. over the last five years.

instantly to mind. What's

going on?

HP: It seems that so many bands have had problems with members recently:

Guns N' Roses, Motley Crue, Ratt,

Cinderella as well as Poison spring

knows? I think it has a lot to do with bands growing up and just naturally changing. Bands like Poison, Motley Crue, Guns N' Roses are very recognizable bands—the fans know everyone in the group. I was as shocked as anyone when

Vince Neil left Motley Crue. I know it'll be weird for our fans for a while. But the outcome is that Poison wouldn't be together today if we had tried to keep the original band together. It was just time for a change. I guess a lot of those groups went through something similar. It just isn't the right time for anyone

### well on their way to a full recovery. Vocalist Bret Michaels, bassist Bobby Dall and drummer Rikki Rockett have rallied together to get the band's rock and roll machine back on the right track and, as

### "We hope the fans accept Richie the way they've always accepted us."

boys are determined to prove that as far as Poison goes, the best is yet to come.

we recently found out from Michaels, fans

can expect some big things from this "new and improved" version of Poison in

the very near future. While some fans may

still regret DeVille's departure, Bret and the

Hit Parader: Bret, some fans are concerned that Poison's sound is going to radically change with C.C. out of the band. How do you feel about that?

BM: The first thing I told Richie Kotzen when he joined the band is that Poison is a lot like free-style skiing, you can't really think about what you're doing-you just go for it. We're a three piece instrumental band, and a lot of what Richie plays will color the music. Bobby, Rikki and I will still be doing most of the writing, so much of what made Poison successful over the years will still be there. But Richie's going to come in with his own ideas, and it will change the sound—no question about it. The Poison vibe might be the same, but when you add a new guitarist, and you don't want him to just play the guitar parts you tell him to play, there's going to be a change. We just think that it's going to be a change for the better.

HP: When did this realigned version of Poison actually start working together?

BM: We started writing with Richie about two months before he was officially asked to join the band. I guess we started last January working seriously on new songs. We wrote for about five months, getting almost 30 songs together, and then went into the studio in June. We actually had about 24 songs completed before we

speak good or bad about C.C. for the next ten years, but it's all irrelevant. We made four great albums that we're proud of. We had some good times, and some not-so-good times during the years we were together. C.C. just felt it was time for him to do his own thing, and we weren't about to stop him. He felt he was living a lie, that's too bad. The bottom line is that we have a new guitar player who's really special. We hope the fans will accept him as they've always accepted us. HP: Obviously the situation with C.C. caused a lot of tension and heartache in your life. Are you happy now?

BM: I'm very happy. If I could explain it best, maybe I'd say that right now I feel like I'm playing in my first garage band again. There's that kind of vibe, that kind of energy. I was a little lost and a little depressed at the end of the last tour. I knew it was over for C.C. and me the night we played the MTV Awards. I thought in my heart that C.C. was always an underrated guitar player, but I can't accept when he blames us for that! He came out on that show looking like Bozo The Clown, That's certainly not our fault. That night, it wasn't even the look as much as the attitude that killed me. He didn't want to be there. I felt lost that night. That was the low point. But now with Richie, it just feels right again. I feel I'm closer to Richie after six months than I

BY ANDY SECHER

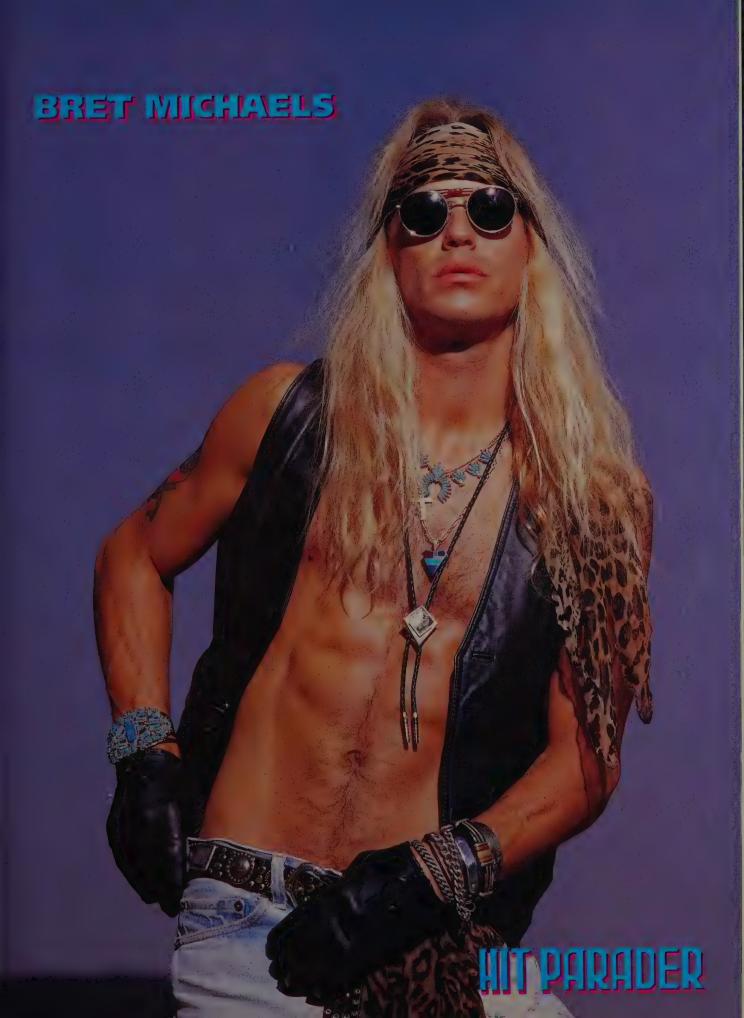
to be sentimental.

HP: What can fans expect from Poison on the next album?

BM: We really mixed things up a bit on this one. We're using a brand new producer for us, Richie Zito, and we're using Jeff Hendrickson as the engineer. They've never worked together before. Jeff is very heavy handed, while Richie is very experimental, which should make things very interesting. We want to make sure that we really have a free-style feeling to the songs. On all the great Aerosmith albums you always heard them fooling around in the background—you could tell they were having a good time. We want to capture that same kind of feeling. That's more important than trying to add a different sort of blues chord to a song.

**HP:** Do you feel adding a new guitarist will finally give Poison the kind of respect they deserve?

BM: You know, I'll tell you something. I don't give a damn about what the critics say about us. The music is just what we are. The only thing that bothers me is when we're lumped together with the socalled "corporate" rock bands. At no time has our label ever told us what to write, what to wear or what to record. We're a rock and roll band, not part of some corporation. If everyone will understand that, that's all the respect we want.



## GEARING UP

### "Copying yourself to guarantee success is a trap."

**BY RICHARD HOGAN** 

ard on the heels of a \$25 million signing with Columbia Records, the five boys from Aerosmith—every hard-rocker's favorite Boston truants—were preparing to enter a still-secret California studio to make their fourth Geffen record. The fact that Aerosmith has three records left under the current Geffen deal makes it unlikely that this west coast sequel to 1989's Pump will be a contractual-obligation throwaway: It could be another eight years before the first Columbia/Sony CD appears. And, while Aerosmith is betting that the Bruce Fairbairn-produced

record will duplicate the sales of **Pump**, nobody is betting that this album will duplicate **Pump**'s music.

"Copying yourself to guarantee success," argues bassist Tom Hamilton, "is a trap. Even for our early albums, we never listened to our own hits to try to imitate those songs."

The no-formula approach of Hamilton, Steven Tyler, Joe Perry, Brad Whitford and Joey Kramer has worked so well that when Columbia recently compiled a three-disc retrospective of the band's first decade, there was more than enough non-repetitive material to fill **Pandora's Box**. Even with a CD retail price near \$60 and virtually no promotion by the group, **Pandora's Box** has sold a quarter of a million copies, spending over two months in the Top 200 and reaching #45 on a chart dominated by comparatively cheap single discs and tapes.

Not that its success hasn't been controversial. "The filler level here is high," carped Newsday. "Overkill," echoed writer Bill Wyman in Entertainment Weekly. Jaded critics aside, however, the boxed set is a powerful collection. Steven Tyler looks at it this way: "The songs on Pandora's Box are just some of the songs that tell the story of the band. We always tried to tell the truth—even when it wasn't pretty."

The truth about Aerosmith often

The truth about Aerosmith often hasn't been pretty, and in some ways continues not to be. Tyler's divorced wife, Cyrinda Foxe, announced Thanksgiving 1991 that she was suing her ex- for a bigger bundle of "child support," reportedly to benefit their teenage daughter Mia. Cyrinda's announcement closely followed a \$10 million advance from Columbia to Aerosmith.

"Steven's had his windfall," she told the press, "and should share his good fortune with his child. I'm suing for what's fitting with his new status." And, presumably, with hers.

As if Tyler's impending court problems weren't enough, a recent gymnasium workout turned into an outright burn-out. The singer was exercising at a gym near his suburban Boston home December 18 when a neighbor phoned him in near-panic, telling the frontman that the Tyler house was ablaze and that Mrs. Tyler was stranded on the roof.

Steven rushed home, where firefighters doused the flames before his home was completely gutted. "The kitchen's gone; the living room's gone," Tyler told a reporter. Along with furniture and appliances, the vocalist lost an irreplaceable collection of Aerosmith memorabilia.

PHOTO: SHAUN CLARK



Joe Perry: "We were just trying to get ourselves off."

Tyler reportedly climbed a ladder himself, to rescue his young daughter Chelsea, and firemen brought bride Teresa Tallarico down safely from the roof. "I didn't lose my wife; I didn't lose my daughter," he explained with relief. "To me that's all that matters."

Aerosmith's new contract is likely to carry the band to the year 2010 by the time the fourth CBS record is released. The thought of 40 years of Aerosmith is enough to make most fans think that the band is immutable. Such a belief glosses over the stress, conflict and in-fighting that almost undid Aerosmith between 1979 and 1983. Aerosmith's ascent to the summit of rock was gradual and methodical. Anyone hearing the band co-headline either the mammoth California Jam II or '78 Texxas Jam or blowing away stadiums on the 1990 **Pump** extravaganza would find it hard to believe that the groundwork for their stardom was laid in clubs, small theatres and as mid-'70s opening acts for such now-forgotten headliners as Focus, the Spencer Davis Group and Mott the Hoople. Joe Perry, however, sees the little clubs and the huge festivals as all part of the

Aerosmith whole.

"We were just trying to get ourselves off," he shrugs. "The money and the fans are nice, but the bottom line was we were entertaining ourselves."

They stopped entertaining one another—or being entertained by their fans—when a series of late '70s mishaps culminated in Perry's departure. In Philadelphia a "fan" lobbed an M-80 onto the Spectrum stage, ripping a hole in Perry's hand and nearly blinding Tyler. At the band's next Spectrum show, a broken airborne bottle tore into Tyler's lip. Meanwhile Aerosmith's albums were running late and over budget.

"You have no idea what it was like in the studio," Tyler said, speaking in amazement at himself. "We would go in there for four days straight, with a big fat bag of blow, six bottles of Jack Daniels and a lot of raw eggs and sushi. You'd get a lot of good songs out of it but I'm not saying that's the way to go."

"I'd try to get Aerosmith to play some of the new stuff," Perry adds critically. "I thought it would work for the fans. But there was a fear of doing anything new unless it'd been on a record and it was frustrating." The band that prided itself on holding to no fixed pattern was getting caught in the snare of repetition. Says Perry, "We were ripping off the audience"

Perry and Tyler, the "Toxic Twins," were coming unglued—and not just from each other. After an argument with Tyler and a catfight between two of the bandmembers' wives, Joe left in '79 to form the Joe Perry Project. Aerosmith trod water with replacement axeman Jimmy Crespo, then Rick Dufay, who stepped in for the soon-departed Brad Whitford. But in 1982 Aerosmith's house of cards came crashing down. Support from the record company dwindled to the point of no return. Meanwhile AC/DC and Motley Crue made waves in the musical pool that Aerosmith had nearly dried up. The latter even copied parts of Aerosmith's flamboyant wardrobe.

But you can't make a high diver leave

the board for long. The manager of the shattered Joe Perry Project was itching to get his hands on Aerosmith, and by late '83 (after getting substance-abuse counseling), the Nontoxic Twins were talking "reunion." In '84 they got together in New York, reassembling the whole once-platinum lineup for rehearsals, a summer tour and a six record Geffen contract.

"Aerosmith without Joe Perry wasn't bad," muses Tyler. "It wasn't the greatest but it wasn't bad. It's just that now when you look up from the audience and you see Joe Perry, Brad Whitford, the feeling you get is it's the boys—it's the real thing! And when that curtain goes up and I see the kids' faces, my heart starts pumping a mile a minute. It's stronger than any cocaine in the world."

And what about the pretenders to Aerosmith's crown, the rock upstarts thumping their feet on that high diving board?

"Everybody's wearing my clothes now," says the ground-breaking frontman Tyler. "I'm thrilled. But nobody can wear 'em like me."



Steven Tyler: "Everybody's wearing my clothes now."

# LIVE ON STAGE

Lars Ulrich: "The vibe and enthusiasm we all feel for this tour has made it something we'll never forget."

PHOTO: NEIL ZLOZOWER

Few bands can communicate their energy, passion and power across the huge vistas of a giant, outdoor arena. Metallica is certainly one of those chosen few. As they've proven once again on their historic national tour with Guns N' Roses, there's nothing else on earth quite like Metallica, live on stage.

PHOTO: NEIL ZLOZOWER

PHOTO: NEIL ZLOZOWER

Jason Newsted: "People always ask if I'm getting tired of the road. Why?"

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HIT PARADER

ron Maiden have no fear. For well over a decade this quintessential British metal unit has stood up to everyone and everything, always doing things their way as loudly and proudly as possible. Today, with their latest album, Fear Of The Dark, reestablishing the band's reputation as one of metal's premier practitioners, vocalist Bruce Dickinson, bassist Steve Harris, drummer Nicko McBrain and guitarists Dave Murray and Janick Gers seem more dedicated to their musical cause than ever. At a time when a host of new bands are rocketing up the charts while displaying a mere smidgen of Maiden's talent and class, these guys have once again shown that they're the true masters of their chosen medium. Recently we sat down to chat with the band's founder, Steve Harris to discuss Iron Maiden, past, present and future.

it compares. We just go into the studio to make the best album we can. We allowed ourselves a six-week period to write songs for this one, so we did have a bit of pressure to come up with goods that we felt were up to Maiden standards—but I think we can all agree that we did it. Even since Number Of The Beast there's been pressure to write an entire album in a six-week period. But we've found we work well that way. On our earliest albums we had the lux-ury of recording material that we had written over the preceding four years. That's why some of those songs hold up so well.

**HP:** Do you find that as Maiden matures, your musical motivations change? After all, it's been said that heavy metal is a young person's game.

SH: You can't rely totally on youthful ener-

word "fear" came up in a lot of songs. It was certainly nothing that was planned. Maybe it was just a reflection of what's been going on in the world over the last couple of years. It's just a collection of songs, though there is a loose concept running through them. The attitude of the album is just a reflection of the songs themselves

**HP:** We see that you have a co-production credit on this album. That's a first for you, isn't it?

**SH:** Yes it is. I co-produced it with Martin Birch. I've been working in that capacity for the last few records, but this time I took the credit because I really did take a lot of time making sure that it sounded the way we wanted. I wanted to get a bigger drum sound on this record, which we did, and

# IRON MAIDEN



SHOWING NO FEAR

"We can't rely totally on youthful energy any more."

HP: How do you feel Fear In The Dark fits in with Maiden's other albums? How has the band's sound changed over the years? Steve Harris: The band's sound has changed with the member changes we've had. When Bruce came in, or Janick there were certain changes, but we always keep sounding like Maiden. I don't know what it is. When we get together as a unit, there's a chemistry that just happens. We don't analyze it. We can't think about how this album fits in with our other albums, or how

gy any more, that's true. But I don't view music as an age thing at all. We are older, but the motivation is still there to make the best music we can. I think it's more a matter of pride than anything else.

HP: Fear Of The Dark has a very dark, brooding quality to it. Did that reflect the band's mood at the time of seconding?

**SH:** It wasn't our mood. It just sort of happened that way. We were all writing separately in different combinations, and the

BY ANDY SECHER

that naturally leads to a bigger sound overall. We wanted an exploding drum sound on this record. We don't like synthetic sounds at all, so we wanted the biggest natural drum sound we could get. The equipment we used to record the album is all pretty standard. We used a very nice digital machine, but none of our equipment is really that super duper kind of stuff you see

HOTO: EDDIE MALLUK

**HP:** It seems that the songs on the album get away from the "fantasy" themes that have always been a part of Maiden's music. Why did you go in that direction?

SH: Actually, I think that's something that we've been doing more and more on each of the last few records. The songs are all short stories—and whether they're based on fact or fiction really isn't that important. I would say they reflect the way we perceive the world around us.

**HP:** It's been over two years since the last Maiden album. Are you concerned that you waited too long to release **Fear Of The Dark**?

SH: We finished our last tour in April, 1991. We took only three months off before we started writing in September. We went into the studio in late October, took about five months to finish it, and then it came out in May. We really couldn't have gone much faster. It seems like we take a long time between albums only because we stay on tour for so long. We have to take nine months to do a proper tour of Europe, America, the Orient and even South America.

**HP:** Are there still markets where Iron Maiden hasn't performed?

**SH:** We're going to play in New Zealand for the first time on this tour, and Dave and Bruce were recently over in Korea preparing them for our first tour there. Playing in new places is still very exciting. We're playing in many more places in South America now including Brazil and Argentina. We've always looked at Maiden as an international band, and that's probably more true today than ever.

HP: Do you feel that Maiden is currently in a fight with some of the younger metal bands to reclaim your SH: We certainly never looked at it that way. We never looked at ourselves as being on top of any pile. In our minds there's always room for everyone—as long as they're good bands. What I find a little strange is having young bands come up to me and say how they've listened to Maiden "all their lives." It makes you feel kind of old. That's the kind of thing I used to say to bands like the Scorpions when we first toured with them. I realize it's a great compliment, however. All I know is that Maiden isn't out to prove anything special, or to end up on top of some metal hierarchy. All we set out to do this time was make the best album we could, and I feel confident in saying that's exactly what we've done.



### WARRANT PLANNING AHEAD

"Some of our peers have nothing better to do than slag someone who's doing well." BY ROB ANDREWS

It's a dog eat dog world out there. Even when you're in a platinum selling band like Warrant, the pressures of existing from day-to-day can sometimes get to you. Just ask the band's main man, vocalist/songwriter Jani Lane. He'll tell you that the barbs hurled the group's way from critics and other bands can sometimes begin to wear thin-even if you know that there are millions of fans around the world who love everything you do. So as we sat down with Mr. Lane to discuss Warrant's third magnum opus, entitled (oh, how clever we are) Dog Eat Dog, he seemed only too happy to lash out at those he felt had been taking unnecessary shots at Warrant since the band's debut LP, **Dirty Rotten Filthy Stinking Rich**, rocketed them to the top four years
ago. So duck your heads if you don't want to get hit with the flack, and just remember, it's a dog eat dog world.

Hit Parader: You've recently become a father for the first time. How much of an impact has that had on your life and your music?

Jani Lane: She's six months old at the moment, and it really puts everything else in perspective. You don't get a whole lot of sleep, but it's really neat. I'm enjoying being a father very much. Having a family does have some impact on your music because I guess I'm not writing as many songs like Cherry Pie for this record. That's a song for single guys who are going out partying for the night. I certainly can still relate to that, but I guess the music on Dog Eat Dog is just a little more grown up—which is great. HP: In what ways has the music matured on this one?

JL: I've got to give a lot of the credit to our producer, Michael Wagener. It was a good change of pace for us. It's not that I have anything against Beau Hill, who produced our last records, but those albums did have a tendency to get slicked out, to get away from the way we sounded live. With Michael, we were able to achieve that—it's a lot heavier. It doesn't sound like there are 40 people singing background. But it's not just like we turned a Marshall amp up to "11"—it's a lot heavier lyrically as well. The songs definitely have more substance and a broader range. We've gotten away from

the "I love you, baby" approach.

HP: What motivated this lyrical change? In the past you've said that your lyrics are motivated by your imagination. Was that true this time as well?

JL: That's a tough one. Every song has a different motivation. I think there was a very

conscious effort this time to pick up where Uncle Tom's Cabin left off. I certainly like Cherry Pie as a song, but it doesn't lead you anywhere special. It was just a party song. But Uncle Tom's Cabin opened up a lot of new doors for us. A lot of people who weren't Warrant fans before became Warrant fans after they heard that song. I like the impact that song had on peopleboth on the album and live. So that was the foundation on which this album was built. HP: So if you're not writing about partying and the rock and roll lifestyle this time around, what are you writing about?

JL: There are songs that deal with violence in society, and—dare I say it—ecology. But it's not like we're sitting around with acoustic guitars singing folk songs about saving the planet. There's one song called Andy Warhol Was Right that deals with his statement that everyone is famous for 15 minutes. It's pretty interesting. I'm really proud of the stuff on it. You know, you can't predict how a record will do with the public, because the public is fickle. I can't predict how well it's gonna do. But I'm real happy with it. Right now, pleasing myself musically and creatively comes first.

HP: Does the kind of success that Warrant has enjoyed with both Dirty Rotten Filthy Stinking Rich and Cherry Pie allow you total artistic freedom?

JL: In some ways, sure. I could write Cherry Pie and Heaven forever, but it gets really boring. I've done that. I don't think the fans want that either. All we want to make is a real rock and roll record. We're not going to come out and sound like Metallica, because that wouldn't be real for us. I've pleased myself on Dog Eat Dog, and that's really all I can do. Its a good, honest record.

HP: You've expressed dismay in the past over the fact that Warrant wasn't taken seriously enough by people-including your musical peers. Do you still feel that way?

JL: I think *Uncle Tom's Cabin* changed that.

But there are still people who think of Warrant as " metal light." There are a lot of guys out there who heard Heaven and developed a bit of on attitude towards us. They didn't listen to Rain Maker or some of the heavier things we do. Instead of getting pissed off at those people, we just kept plugging ahead. I think we'll get those people with this record. I don't want to sound pompous saying "Boy, how we've matured." It's not like fans are gonna say "Who the hell is this?" when they hear this album. It's still Warrant, but it is a little dif-

HP: And has your attitude changed towards

rockers who also view Warrant as "light

JL: The only animosity I have is towards some of our peers—the whiney bastards of the industry out there-who have nothing better to do than slag on someone who's doing well. We've been dumped on by plenty of bands. They're nice to my face, but as soon as my back is turned they'll call us "wimps." They can go screw themselves as far as I'm concerned. Maybe they don't think we're living up to some sort of "metal credo." What the hell would that be? I write what I feel I should write. I'm not gonna stand in front of any of these asses and apologize.

HP: It's strange that at a time when so many bands are changing members and suffering through difficult times. Warrant should be picked on. You're one of the few bands that have maintained a set lineup through it all.

JL: That's true, we have. We all get along as really good friends. A lot of the problems those bands have are simple ones—too many chiefs and not enough indians. That's not a problem with Warrant. The other guys let me write the songs, and they give me a lot of support. When you've got everyone trying to get their songs on a record, that's when problems come up. But when I say that, I'm not just talking about a band like Poison. A lot of people think there's a lot of animosity between us and them because we left that tour. But that's all so petty. I have no anger towards them. It's not like I'm talking about Phil Lewis of L.A. Guns, who time and time again has badmouthed us. Yeah, it's true that we used to open for you, and you ended up opening for us. But why get pissed off about it? Hey Phil, come over to my house, we'll sit down and talk about it. Otherwise you're gonna come off as the Kevin DuBrow of the '90s.

HP: While you're on a roll, anybody else annoying you these days?

JL: Well, the guys in Alice In Chains have bad-mouthed us over and over again too. We're on the same label, and we were asked to let them open for us. We did it, and l'actually like those guys. Then they sell half a million records, and they turn into a bunch of whiners who think they're the coolest thing since sliced bread. It just makes me want to say, "Hey, grow up!"

HP: So as Warrant releases their third album, are you pleased by where you stand in the rock world?

JL: Yeah, I am. We banged out our first two albums pretty quickly. This time around, people are asking me what I think when we're in the studio. That's a nice feeling. This is the first album that really captures what we're about on stage. It's nice. Other bands have had that problem in the past— The Who comes instantly to mind. But I think we've finally gotten a record that's representative of what Warrant really sounds like. As I said before, I can't tell if the people will like it or not. For the moment I'm satisfied with the fact that I really do.







### HIT PARADER'S ALTERNATIVE METAL SHOWCASE

n this month's installment of *Over The Edge*, **Hit Parader**'s monthly column where you'll discover the finest in underground, cutting edge music — we'll focus on four up-n'-coming bands whose only common link is that they are all tomorrow's children: **Skew Siskin**, **Scorn**, **Napalm Death**, and **Barkmarket**.

TO BEGIN, LET'S JET over to Europe, climb over the rocky rubble left by the tumbling of "The Wall," and move on into Berlin. There, we find a relatively new outfit called **Skew Siskin**, an impressive fourpiece who combine the finest elements of '70s hard rock — specifically, Led Zeppelin, Grand Funk Railroad, AC/DC and Black Sabbath. Recently signed in America by Giant Records, Skew Siskin spent the first three years of their existence grinding it

out on the European club circuit and building a solid reputation based solely on their music and public chatter.

"Even though we aren't popular yet outside Germany and some European countries, we're still hoping that we'll get a lot done through word-of-mouth, which is how we built our reputation here in Berlin," says lead singer Nina C. Alice. "We were very organized in our promotion, like calling clubs and getting gigs, figuring out how many songs to put on a demo, setting up photo shoots, and basically doing things for as little money as possible. We did everything on our own, and that makes me proud.

"No one in this band is well-known, and we had to talk to the kids a lot to tell them who we are, what we play and what we think. It's great to be able to accomplish things on your own — but it is nice to finally have some help."

Aside from doing the majority of the promotion by themselves, Skew Siskin have another reason to be proud. Getting signed to an American label while based in Germany was no small feat — not to mention doing so without a well-known name within the band, or easily accessible material. What did it for Skew Siskin was simply the quality of their music and their fight-til-the-end attitude.

"We have no gimmick, and we're from Berlin — and hardly anyone knows where that is!" says Nina. "With all this attention, we're freaking out a bit over here. We never dreamed of getting this far, and sometimes it's hard to believe that all this is happening to us. In the past we've done so many things that have failed, and now there's actually some light at the end of the tunnel — I've dreamed of that since I was nine years old. I'm very proud of this band."

FROM BERLIN WE cross a few borders and head over to England, home of a frighteningly atmospheric band known as Scorn. Created by ex-Napalm Death members Mick Harris and Nick Bullen, Scorn is a vast, enveloping soundscape that uses eerie effects, samples, and scathing guitars (handled by Godflesh mastermind Justin Broadrick) to trap the listener in a world of musical terror, anxiety and pain. A horrifying experience, no doubt — but one that you'll enjoy thoroughly with Scorn's debut album, Vae Solis.

"With the album, we wanted something that was hard, direct, and in your face — using a drum machine, regular drums, bass, guitar, vocals, sampled sounds and effects," says Nick. "We liked to use some subtle sounds to make them sound harsh, and some harsh sounds to make them sound subtle. As for the production, we wanted something that sounded clean, but was very powerful and bottom-heavy as well."

With two members of Scorn having been in an early version of Napalm Death — one of England's key grindcore bands — it would be easy to lump Scorn in with all the other death metal/grindcore acts, and write them off as "another one of those bands." But that's not the case, as Scorn's music is different enough to war-



rant their exclusion from that category. So how much do the members of Scorn think they are a part of the death metal/grind-core scene?

"Definitely not at all," says Nick. "Sure, I like to use the word 'grind,' because that's what Scorn does — but I'm not talking about it as part of that whole 'grindcore' thing. We have nothing to do with the rest of those bands, and we're as far away from the death metal scene as possible. I really don't have any use for death metal — I give the whole scene 18 months, and it'll be over. Any longer than that, and I'll jump off a cliff."

But even though Nick doesn't see the band as a death metal or grindcore outfit, he still understands why that particular audience would be attracted to Scorn.

"We're not rejecting the death metal scene at all — I mean, the two of us have definitely been influenced by certain death metal bands, and there are some death metal tones that we incorporate into Scorn. I like the fact that those kids are into us — and I hope they actually listen to us and like us for what we are, not just because we were both once in Napalm Death. We're just doing our own thing, and we want to appeal to anybody — we don't want just a Scorn audience."

WHILE MICK AND Nick have gone on to assemble Scorn, Napalm Death has continued to thrive as one of the primary components of the grindcore/death metal scene — a movement they played a large role in creating some years back. Over their last few albums, Napalm Death blasted out music that was equal parts precision and noise. Now, with their new album, Utopia Banished, N.D. forsake a bit of the chaos and replace it with some newfound order.

"Our new album is definitely more structured than our past records and a lot of that has to do with our new drummer (Danny Herrera) — he's definitely more precise than Mick (Harris) was," says Shane Embury, Napalm's bassist. "We also spent more time on this album than any other. We broke the songs down into pieces and worked on each part very carefully to make sure that the whole thing works together."

A few years ago, when Napalm Death

first began playing their influential style of grinding death metal, they had the advantage of being one of few who dared to play such extreme music. But, since then, things have changed and the entire movement — the one that they helped forge — has become overrun with Napalm Death clones. Overcrowding is a problem no matter how you look at it — but the members of N.D. see it as something that's actually made their own music sound less original than it once did.

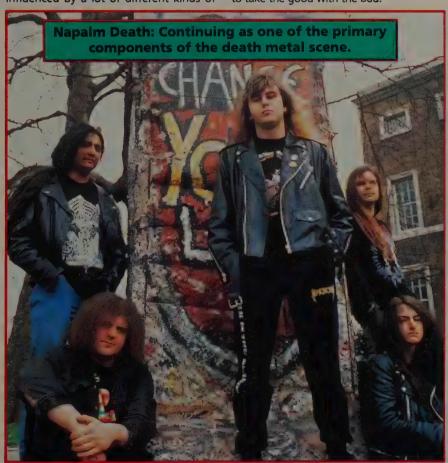
"I just think the whole scene has become too situated," says Nick. "With all the new bands out there — a lot of whom sound like us, it's become difficult to keep an original sound. That's why, on the next record, we want to bring in things that no other band has done before. We're all influenced by a lot of different kinds of

music, and we want to incorporate those into Napalm Death."

AND NOW FOR something completely different — **Barkmarket**. Formed in Brooklyn in 1986, Barkmarket released their first two albums in 1988 and 1990, and were eventually signed by Triple X Records. Their first album was **Vegas Throat**, a bizarre assemblage of funk-bass slappings, scratchy feedback, manic vocals and industrial noise. Upon hearing the band's demented sound, Def American Records stepped in, signed Barkmarket, and have recently re-issued **Vegas Throat**. But, despite now being handled by a major label, Barkmarket still feel their music is a bit too eccentric for the average listener.

"With our music, we would never get the same recognition as more mainstream bands like Nelson," says guitarist/vocalist David Sardy. "When bands are willing to take chances and do their own thing, like us, it's more difficult for them to be accepted — but that doesn't mean we don't have a shot at being successful. Also, whenever you take the road outside the norm, you're setting yourself up to be cut down — and that happens to us all the time.

"We've done plenty of shows where 3,000 people would be staring at us totally confused. With us, people don't know if they should dance or scream or whatever. I realize that it's hard to accept us, but I have to laugh at it at this point. You have to take the good with the bad."



If there ever was someone who ate, breathed and slept heavy metal it's Rob Halford. For the last 15 years, Halford has been vocalist and driving force behind one of metal's seminal units, Judas Priest. His banshee wails, black leather stage attire and intense persona have helped shape the metal look and sound as much—if not more—than any other single performer. But now there are changes in the wind for Mr. Halford. It's been nearly two years since Priest released their last album, Painkiller, and Rob, that full-time heavy metal animal, has been itching to get back into action. When it seemed last May that the other Priest members—guitarists K.K. Downing and Glenn Tipton, drummer Scott Travis and bassist Ian Hill—still weren't

and bassist lan Hill—still weren't ready to get the Priest Beast back in action, Halford decided to take fate into his own hands.

"Before I discuss anything else, I want to stress that Judas Priest is still very much in one piece," he said. "We don't have any internal

with this next album."

Of course, Halford understands that long-time Priest fans may not accept one of their heroes going too far from what might be termed "conventional" Priest terrain. While that band has long been at metal's experimental forefront, utilizing guitar synthesizers and vivid lyrical imagery long before it was fashionable, the core of Priest's success has remained their ability to make metal palatable for the masses—without ever wimping out. Will Halford's new project manage to appeal to Priest's massive following while establishing its cutting edge attitude? Halford is as curious as anyone to find out.

"I've been a little frustrated in Priest for

cause, there's never enough time to do all that is needed.

"Usually I get by on five hours sleep a night," he said. "I always like to keep busy. Some of the other Priest members have begun to enjoy a bit more leisure time. But I know 48 hours after we've ended one world tour, I'm ready to go do another one. I live for the electricity and energy I feel when we're on stage. EMAS was created to help me launch this solo project, but also to assist young rock and metal artists get a start in the music business. It's very difficult to get your foot in the door these days, and if my experience and name can help, then I think that would be wonderful. I'm always impressed by the talent and commitment

that so many young musicians have, and I want to help them survive if I can—and with this company I believe we can make a significant impact."

Aside from all the recent questions about Priest and his new project, one other query has been fol-



# HALFURD

### "There will be another Priest album. For me, the question is when?"

**BY ANDY SECHER** 

problems, which is quite a nice feeling after 15 years. There will be another Priest album and tour—

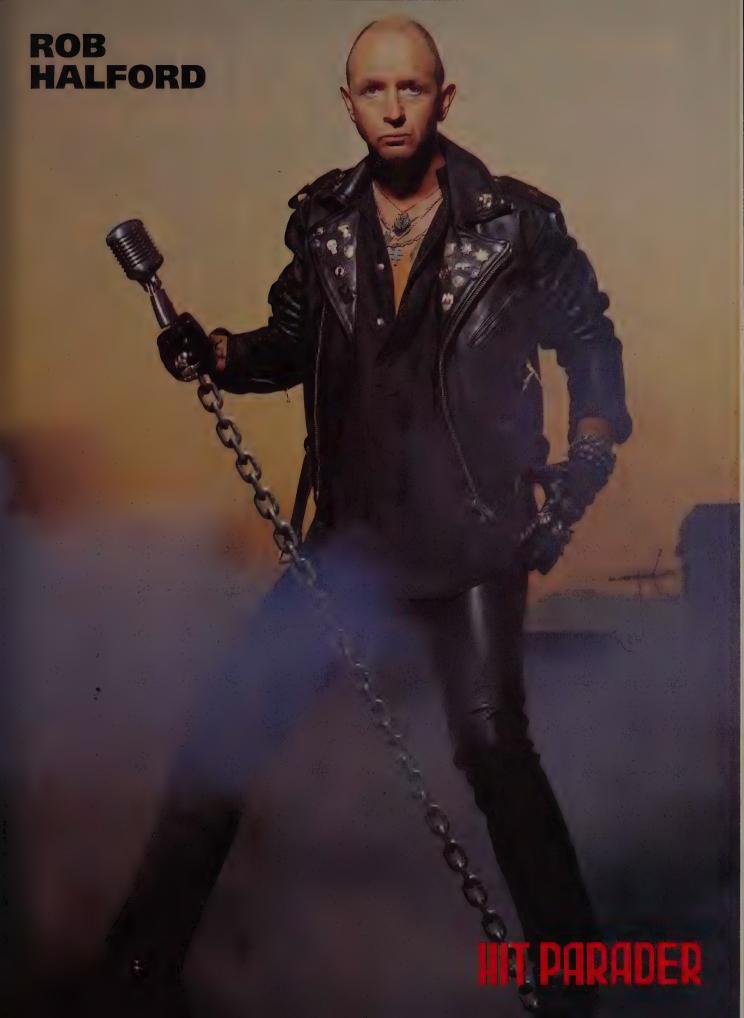
but for me the question is when? I would hope that there will be a new Priest album within the next year or so. But in the intervening time, I thought it was the perfect chance for me to explore some new opportunities. I've lived in America for the last twelve years, and there's no question that this country is the center of what is going on in heavy metal at the moment. I decided I wanted to work with some young American musicians and really get on the cutting edge of what's going on in metal at the moment.

"I see this album not even conflicting with anything I've done with Priest," he added. "It would be impossible for me to recreate the Priest sound anyhow. I want to give myself the opportunity to express my idea of where metal is today. I have developed an association with bands like Pantera, and they have opened my eyes to what's going on with lyrics today. What I like is when a band comes forward with the attitude of 'Here we are, accept us for what we are.' I'm very much into the radical extreme of metal, which includes bands like Godflesh and Corrosion Of Conformity. That music really breaks barriers, and it really turns me on because of its attitude and aggression. That's what I hope to achieve the last few years," he said. "The band understands the way I feel, and they've given their total blessing to this project. As to whether Priest fans will react favorably to it, I just don't know. There's no question that it will be more radical than anything I've done in Priest, but I hope the band's fans will give it a listen. Ideally, the long-time Priest supporters will support me on this effort, and I'll be able to pick up new fans as well; maybe some of those metal fans who've viewed Priest as too commercial or too predictable."

In addition to planning this new solo project (which, by the way, Halford insists will not be billed as "Rob Halford And..."), the vocalist has started a new management organization called **Entertainment Management Advisory** Services. The Los Angeles-based firm will specialize in finding new metal talent and trying to give a helping hand to promising metal musicians. He encourages all aspiring musicians to contact the firm at P.O. Box 15699, N. Hollywood, CA. 91615. With his new solo project and another Priest album on the horizon it would seem that Halford's plate was a full one. But to this ever-active rocker, when it comes to supporting the metal lowing Halford around in recent months... and an uncomfortable ques-

tion it is. Stories started circulating around the rock industry about a year ago that the reason for Priest's recording delays were due to Halford supposedly contracting the AIDS virus. These rumors were never substantiated, but like all gossip, the talk was soon being treated as the truth by many industry insiders. Halford, after living with these rumors for months, finally decided the time was right to clear the air.

"I heard the rumors," he said. "I felt it was the time to say something, especially since it is good news. I have neither the virus nor the disease. I understand how this conception could be started, given the current social climate in this country. However, the rumor that I am sick is just that—a rumor. But one of the reasons I've chosen to speak out at this time is to remind everyone that the contraction of the AIDS virus can happen to everyone. People have to think about what they're doing before acting. I appreciate those who have expressed their dismay over the thought of losing me to this merciless disease. But I hope they realize how awful it would be for me to lose even one fan to AIDS. Let's all be careful so we can all enjoy music together right into the next century."



# \* SHOOTING STARS \*

### **SOUL KITCHEN**

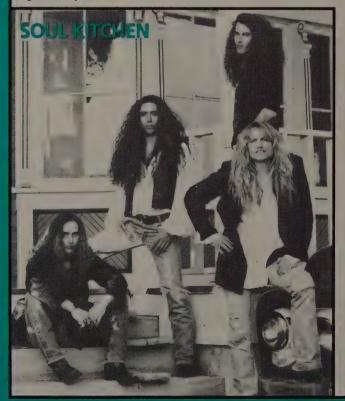
In olden days the axiom was "all roads lead to Rome." In a more modern, metal context that line should read "all roads lead to L.A." Take, for example, Soul Kitchen, a new Los Angeles-based unit whose four members traveled a long way to reach the West Coast rock haven. Vocalist Jeff Wilson hails from Pittsburgh, guitarist Troy Lush and his bass beating brother Curtis were born in New Haven, Connecticut, and drummer Fran Scaglione is a native of Brooklyn. But the rock and roll road brought all of them to the Promised Land of L.A. in 1990 where the rock gods brought them together to form the bluesy, ballsy band now known as Soul Kitchen.

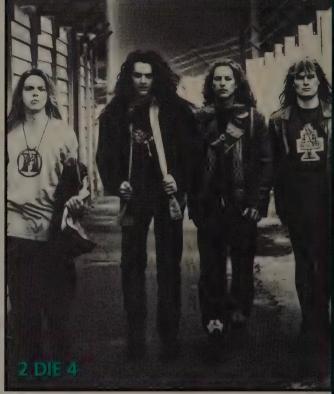
"We all moved to L.A. as kind of a make-or-break thing," Troy said. "One night I heard Jeff sing When A Man Loves A Woman in a club and it was like a religious experience. I knew he was the singer I wanted to work with. When we got together we realized that we all loved to play rock with a lot of feeling and emotion... I

guess you can call it soul."

Drawing on such classic influences as Humble Pie, Bad Company and James Brown, Soul Kitchen soon started putting together material that was loyal to those rockin' roots, while adding a few fresh new twists. Before long they had attracted the attention of a few major labels and by late 1990 had inked a deal. By the end of 1991 the band quickly entered the studio to record their self-titled debut disc. On such songs as *One Way Ticket, Zero At The Bone* and *Rosie Jones*, Soul Kitchen has presented a style that is a haunting reminder of rock's past, though still a spirited representative of its present.

"There's no more honest music than soul music. We've always been inspired by it," Troy explained. "It's not a white or black thing, it's an attitude. We had 46 songs ready for this record, and going into the studio for the first time was an incredible experience. We really didn't know what to expect, but we survived. We're really proud of the songs because they each have their own identity, yet together they're what Soul Kitchen is all about."





### 2 DIE 4

It's a good rule of thumb to be overly cautious when approaching rock bands that rely on "cute" names. But if one is overly cautious, they may miss out on the dynamic sounds of 2 Die 4. This English quartet plays their brand of hard rock with a youthful exuberance that's instantly infectious. One would be hard pressed not to tap a foot to the beat of *You Got What It Takes* or *Emotional Earthquake*. Vocalist Andy Shaw, guitarist Nick Kenny, bassist Simon Kenny (yeah, they're brothers) and drummer Diz play their music with a raw, rough edge, and enough unusual twists to virtually demand any listener to take notice.

"We're a street-oriented band," Nick Kenny said. "We even take the sound of the streets and use it in our music. We know the word 'sample' isn't one you hear often in hard rock, but we like sampling sounds and then using them in our music. We like to think our music is kind of a mix of everything that went on in the '80s, from Prince to AC/DC. It was a real benefit being brought up in England with so many styles of music. After all, you are what

you eat."

The brothers Kenny are the heart and soul of 2 Die 4. Growing up in Oxford, about 60 miles from London, the pair were exposed to all kinds of music from reggae to metal. Along with their buddy Diz, they decided to form a band that would reflect their eclectic tastes. After adding Shaw (whom they discovered through a classified ad), the band took to the road establishing a strong following throughout Britain. Their efforts brought them to record label attention, who signed the group and hustled them into a Los Angeles studio to record their first album.

"Ours is a very positive sound," Nick said. "We're positive people. We're not a garage band, but we do rehearse in a garage. We think we are a little different, and we're anxious to have people see

the way we are."

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he members of TNT admit they have not been too successful when it comes to their own videos, but here's what vocalist Tony Harnell, drummer John Macaluso, guitarist Ronni LeTekro (who joined us mid-session) and bassist Morty Black had to say about some of the latest clips of other groups.

### Days Gone By, Slaughter

Tony: It has a really good concept, it's nice seeing all the old footage. It's cool how they incorporated their own baby

John: I like how they showed their influences as well, like the Beatles and Queen, mixed in. They could've showed more of the band, what they look like

Morty: But it's not totally historical, not that genius.

### Be Quick Or Be Dead, Iron Maiden

Tony: It's Iron Maiden. Period. I used to sing a lot of their old stuff in bands before I joined TNT.

Morty: Be Quick Or Be Dead; the quick cutting fits the song.

John: I'm a big fan of theirs, and this is definitely Maiden. We really can't say anything bad about them 'cause they're our fan club director's favorite band and she'll kick our asses.

Morty: But it's not very different than what they've done before.

### Hostile Youth, Saigon Kick

Tony: I hope that there was already a clearing in the forest and they didn't make one just for this. It's a really good video.

Morty: Great! It has a great atmosphere which really fits the song well.

John: I love it. It has a psychotic voodoo touch. I like the part with the candles on the pyramid and when he's hanging out the helicopter.

### Mid Life Crisis, Faith No More

Tony: I like the band, but I'm not too crazy about this song, but it's a great video. It's interesting to look at, has a lot of imagery and great use of colors.

John: I hate the song, but it's a cool video; disturbing actually, which fits the

Morty: I like it, good song, it has great effects.

### Pretend We're Dead, L7

Ronni: They're an all-girl band and they're playing in Norway this week, so make sure you say I knew something about them. Do I like them? Well, I like their poster...

he's not. It's nice to bring in all these rhythms and horns, but it doesn't sound right in this song. It doesn't come across very well. And the video is like just another hard rock video.

Tony: Great guitar player, though.

### Majesty Of Rock, Spinal Tap

Tony: Great. The thing that is funny about it is that it's supposed to be a parody yet it's better than the videos we've already seen.

Morty: It's like when Weird Al did Smells Like Teen Spirit, and made Nirvana look stupid. It's the same with them and a lot of rock videos you see.

Tony: When it comes to videos, we've looked more stupid than anybody else, so we have a first hand look at this whole thing. We relate to these guys. We always need a new drummer every

John: Yeah, I could explode at any moment... PHOTO: GAIL FLUG



Tony: It's got that drone-y, East Village thing going, which is not for me.

Morty: Boring. Nothing that I haven't seen before. Next.

John: I actually like the song. It's very reminiscent of old Joan Jett. Looks like a cheap video, which it probably is. I hope they don't hunt me down 'cause I said

### Tangled In The Web, Lynch Mob

Ronni: Great guitar solo.

Tony: I've always liked George too, but I feel he has yet to be in a really good

Morty: I feel he's trying to be something

Ronni: And all my Marshalls go up to eleven. I think I'm going to get seventeen pickups on my guitar like him.

### November Rain, Guns 'N Roses

Ronni: Why does Slash get three solos in a song and I get only one?

Tony: Great video. Axl has a beautiful girlfriend.

Ronni: Very Boring. The video is good, but the tune is squeezing the orange. Morty: Boring song but good video.

John: Amazing. For a band I didn't like, the song grew on me. And the video is one of the best I've ever seen. But if TNT had the same money, we could do it too.

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BY ROB ANDREWS

What do your favorite rockers do when they have some free time? Do they go fishing, hang out at the mall, or kill small animals with their bare hands? Each month we set to find out in the *Hobby Shop*. This time around, we talk to Testament's vocalist, Chuck Billy about his love for motorcycles.

### TESTANENT'S CHUCK BILLY

ust one look at Testament's Chuck Billy tells you he's a man of action. Standing 6 feet-4 inches tall, the barrel chested vocalist is certainly one of the more imposing figures in the heavy metal sphere. Befitting his heman image, Billy likes his free-time activities to be as full of volatile energy as the music he plays. So when we recently hooked up with Chuck to discuss Testament's latest album, **The Ritual**, it only seemed natural that we talked about his fast-lane hobbies as well.

**Hit Parader:** Chuck, we've heard about your love for motorcycles. What type of bikes do you ride?

Chuck Billy: Actually, I only own two bikes, one is a 1979 Low Rider, and the other is a 1991 Heritage. They're both Harley-Davidsons, but the difference between them is incredible. The newer bike has a lot more power because Harley totally redesigned their engines in 1985. It also doesn't leak, which is a problem a lot of people I know have with the older bikes.

**HP:** Have you ever come close to "wiping out"?

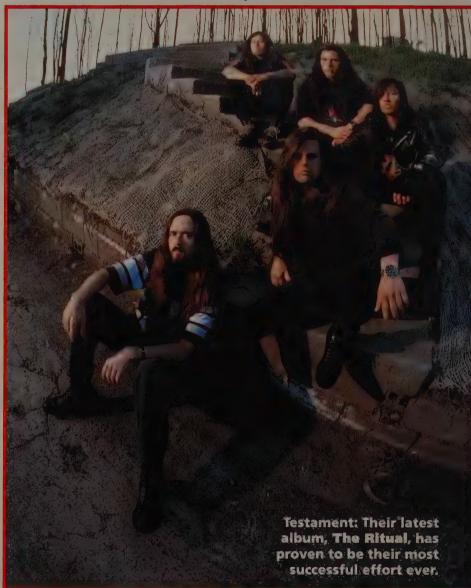
CB: Actually, the second day I had the Heritage, I almost had a really bad accident. I was riding with five friends on some old back roads and the back tire blew out. I was going about 60 miles an hour at the time, so we're talking some serious consequences there. But luckily, I was wearing a pair of boots with steel toes, and I went right through to my socks before I got that bike stopped! I was able to get it under control about one inch from a cement curb. If I had hit that who knows what might have happened.

**HP:** Do the other members of Testament share your love for motorcycles?

CB: Up until recently they didn't. But now, Louie Clemente, who's one of our guitarists, wants to get a bike too. I don't think our management company is too keen on that idea. They hate it that I ride. I think they keep seeing me going over a cliff or something. I guess if that happened it could really put a crimp in our touring schedule. But I don't worry about things like that. I like living fast and hard—it's kind of a reflection of the music we play.

**HP:** Speaking of your music, **The Ritual** seems like the most intense album Testament has ever recorded. Why?

**CB:** It's because we took our time with this record. We took time to sit back with the riffs and really work on the whole sound of the album. The songs on this record are just a lot more together than anything we've done in the past, and the reason for that is we weren't rushed by anyone. Our last record, **Souls Of Black**,



was recorded in just five weeks. There's no way you can make a great record that fast. We had some great ideas going on that record, but we just didn't take the time to plan things out properly; this time we did.

**HP:** It seems that some of the new songs, like *So Many Lies* and *The Sermon*, are very contemporary and rather biting in terms of their lyrics. What motivated you to write them?

CB: I guess you could just say it was everything that's going on these days. So Many Lies, for instance, was inspired by all the TV evangelists you still see on TV every night. It seems like no matter what happens to one of 'em, the rest of 'em just survive and prosper. They'll drive the big cars, and live in the expensive houses, yet they'll still be asking people who really can't afford it to send 'em money. The Sermon is kind of about the same thing. It was inspired by David Duke. It's totally unbelievable how someone like that can get so far. Can you imagine him as president? But on one hand, it seems like we're getting sharp enough as a nation to spot a charlatan who's running for office-but on the other, those preachers still pull the wool over our eyes.

**HP:** It seems that over the last five years a whole generation of "power metal" bands have come along. Do you view these bands as competitors or allies?

CB: It depends. We're confident enough in our own abilities not to be concerned about any other band. But we don't like to see somebody else come in and take the glory we've worked a long time to achieve. Has that happened? Yeah, it has! I mean at times we've been compared to Metallica, and I can understand that to some extent. But Testament doesn't want to be Metallica-and we don't think younger bands should try to be Testament. I think we're different—and I honestly feel we're better than most of the bands out there.

**HP:** Why do you feel that Testament is a cut above the rest of the metal community?

CB: Too many of the bands out there at the moment are being very predictable. They hear something that works and they try to emulate it as best they can. That's not us at all. We've always been a very daring band. I love taking chances whether it's on a motorcycle or on an album. That's what makes life fun for me. And that's what makes Testament special.

**HP:** You recently finished touring with Iron Maiden, what's next in terms of the road?

CB: Actually, since the Maiden tour

we've been to Europe and come back. Now it looks like we'll head out on our own in America. At this stage of our career opening, even if it is in an arena, and playing just six or seven songs isn't best for us. Our fans want to hear older songs and newer songs, and we want to play them all for 'em.





Therapy?, Caucasian Psychosis

Desperate times call for desperate music, and desperate music needs Therapy? The three lads from Ireland that constitute Therapy? debut in the states with Caucasian Psychosis, a 13-song collection comprised of Babyteeth and Pleasure Death, EPs which have been previously released in Europe. The trio's mission: to put a highpowered halogen spotlight on the bizarre. Song titles such as Dancin' with Manson and Potato Junkie, in which lead singer Andy asserts that a certain prominent Irish literary figure fornicated with his sibling, live up to the sickness they portend. Through the catchy grunge of Skyward, the thrashy undertone of *Punishment Kiss*, the rapid-fire hardcore drum delivery on Animal Bones, the jazzy musing of Loser Cop and the hardedged industrial meltdown of Innocent X, the trio traverses the musical map, making noise in any genre available and appropriate. Previous comparisons to Godflesh, Ministry and Fugazi certainly fit; the groove is deep, the beat maniacal, and the anger screams through the speakers. The rage can be explained by the fact that the trio hails from strife-ridden Belfast Northern Ireland. If you thought that the only Irish musical exports were the righteous jangly pop tunes of U2 or the banshee-like howls of Sinead O'Connor, maybe you need some Therapy?

Rating: \*\*\*\*\*

### Controlled Bleeding, Penetration

Some people may be familiar with Paul Lemos and Chris Moriarty from their recent Skin Chamber excursion in which they took the art of noise to more brilliant, albeit painful, heights. Lemos and Moriarty are back, this time with Controlled Bleeding, a noise/industrial group that they have been involved with since 1983. Controlled Bleeding is a temperamental beast, sometimes traveling through somber sonic landscapes, other times exploring the peaks and valleys of reverb and feedback, and always embracing the dark and bizarre. Penetration, the group's twelfth release, exemplifies the trio's quirky nature. Blessed is the Burning Room meshes funk with goth, a union that sounds incongruous in theory but actually works in execution. Awakened

Beneath the Ground is more ambient in nature, as if Peter Murphy and the Pet Shop Boys merged in some freak accident. Admittedly, noise fanatics will have to wade through a vast techno jungle to get to the jewels they seek: the crushing blows of Auto Grind, the scorching intensity of Praying in Fire, and the continuing feedback saga of Scrap Metal, Part 3. For some the wait may be tedious at points, but the pay off is worth it

Rating: \*\*\*

### Thought industry, Songs for Insects

It's happened to all of us. Skimming through numerous selections at a record store, you come across an album that looks promising based on the album cover, title and band name alone. You take it home to find that what you bought was a lame duck. Listening to the first track of Thought Industry's debut release, Songs for Insects — and eye-catching Salvador Dali piece adorns the cover — you feel that you've

Steriod Maximus with musicians such as Away Langevin from Voivod, or doing voiceovers for MTV Sports, he's spending time with Foetus. Like Wiseblood or Steriod Maximus, Foetus is a cover for one of his solo projects. It is with Foetus, however, that he has gained the most notoriety as being the renaissance man of aural terrorism. Male is a live celebration of a decade of his work with Foetus. Some critics claim that any Thirwell project is much better on vinyl than live, and when Foetus performs a rather flat rendition of Nitzer Ebb's Faith Healer, it would seem that this criticism is valid. However this assertion is refuted by the sinister Free James Brown in which Thirwell scowls: "I want to die with my hands around a white man," the chilling perturbation of Hot Horse, the eerie, politically incorrect declaration of English Faggot, the loose interpretation of Elton John's Rocket Man in Puppet Dude, and the grandiose orchestration of Your Salvation. Recorded at the infamous New York club, CBGB, in November



been had. Third Eye is a ho-hum-yeah-yeahsure-sure-heard-it-all-before metal composition. But before you bury it amongst the other broken promises in your collection, the second track catches your attention with it's epic, operetta-like structure and subtle, but effective experimentation. Moving with the unpredictability of a teenager at the peak of puberty, it only gets better. Daughter Mobius sounds like something that Lawrence Welk's deranged progeny would compose. The Flesh is Weak best captures the essence of Thought Industry, mixing the prog rock tendencies of Queen, Fates Warning with the harmonic acumen of Iron Maiden and the anything-goes circus-like atmosphere of Mr. Bungle and John Zorn. As an extra added bonus, Metallica's Jason Newsted digs this band so much so that he interrupted a visit with his family to attend the group's demo release party and then convinced Brain Slagel, CEO of Metal Blade, to sign them.

Rating: \*\*\*

### Foetus, Male

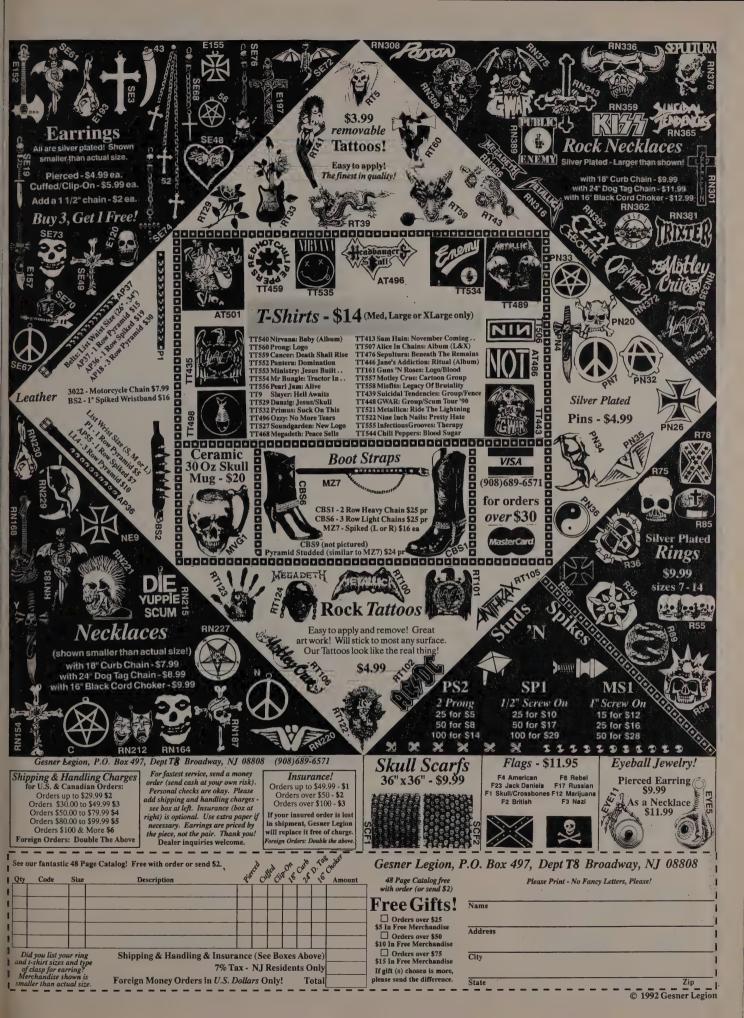
Jim Thirwell (a.k.a. Clint Ruin) is everywhere. When he's not remixing Prong tunes, working on pet projects like Wiseblood or 1990, Male is 100 minutes of fetal splendor.

Rating: \*\*\*\*

### Deicide, Legion

It's a story that seems tailor-made for the tabloids. Glen Benton, vocalist, bassist and leader of Deicide, writes a song dedicated to his newborn child which appears on his group's latest album, Legion. That act in itself seems ordinary, but the song Benton composed is not a sweet lullaby which would Iull the child to sleep. Instead Satan Spawn, the Caco-Daemon would give most normal children nightmares. You see, Benton is a devout Satanist, as are the rest of the members of Deicide, and he comes complete with an inverted cross branded on his forehead. Most of the songs on Legion exude the group's overconfident demonic swagger which seems to suggest that they may be the proud owners of t-shirts that state: "Satanists make better lovers." Well hell, they really mean it when they bellow: "Master Satan rise," unlike those pansies in Slayer. Believers will treasure this release, while non-believers will remain unconvinced and see it for what it is: Spinal Tap Beelzebub style.

Rating: \*\*



# 74) THE STORY BEHIND THE SONG "ANYTHING AT ALL"

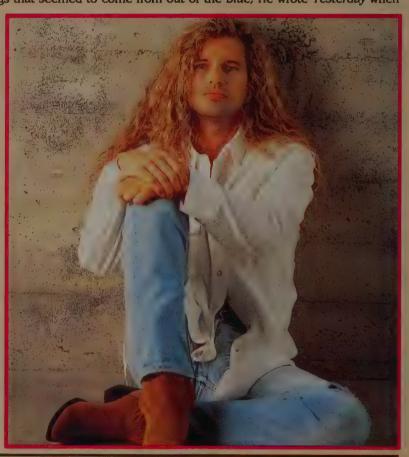
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#### THE STORY BEHIND THE SONG "ANYTHING AT ALL"

Initing a song should be as natural as breathing. Ted Nugent liked to say, "A great song should be as easy as going to the bathroom"; he didn't know where Cat Scratch Fever or Wango Tango came from "but they sure did come." The Beatles' Paul McCartney used to write songs that seemed to come from out of the blue; He wrote Yesterday when

he awoke from a dream. Mitch Malloy believes songwriters "just channel things through themselves." Although he and long-time friend, collaborator Marck Ribbler had some partial songs in the can, the first two singles—Anything At All and Nobody Wins In This War — from Malloy's self-titled debut album were born in a songwriting session. First the melody unleashed itself. "Then it was obvious, to me, that the melody goes with the words. 'Bingl' I didn't even think about it. I just sang 'I'd give you anything at all." It's something that everyone can relate to and something that everyone needs to have said to them. 'Hey, whatever you need. I'll be there and I'll give it to you...anything at all."

In addition to having some sort of inspirational songwriting channel, Malloy finds himself using lots of Biblical phrases like "wash my sins away," "tempted by the wine," "show me holy ground" and even the word "religion"—all on Over The Water, plus words like "The Lord" "angel" "healing" etc. in other songs. The contrast in the line "You were looking for heaven but hell is all that you've found" is the spiritual phrase found in Anything At All. Malloy feels that Biblical phrases represent powerful images, "I'd like to think I'm a spiritual guy. And those are images that I think of. So they're natural to include in my lyrics. They have very powerful meanings, and when people hear them they go, 'Ooo yeah—heaven or hell!' They get it!"



#### ANYTHING AT ALL

#### MITCH MALLOY MARCK RIBLER

As recorded by MITCH MALLOY

You've been cheated. You've been messed around. You were looking for heaven but hell is all that you've found. Are you ready for somebody to put your mind at ease? 'Cause I'm ready and I'll be there to fill your every need. Anything at all,
I'd give you
anything at all
to have you here in my arms
where you belong.
You gotta believe me
I'd do anything at all.

Well, the first time I laid my eyes on you.

I knew my life was changing. And I couldn't lose. I was ready for somebody to put my mind at ease. So, if you want me, reach out and touch me. And I'd do anything at all.

I'd give you anything at all. To have you here in my arms where you belong, you gotta believe me, I'd do anything at all!

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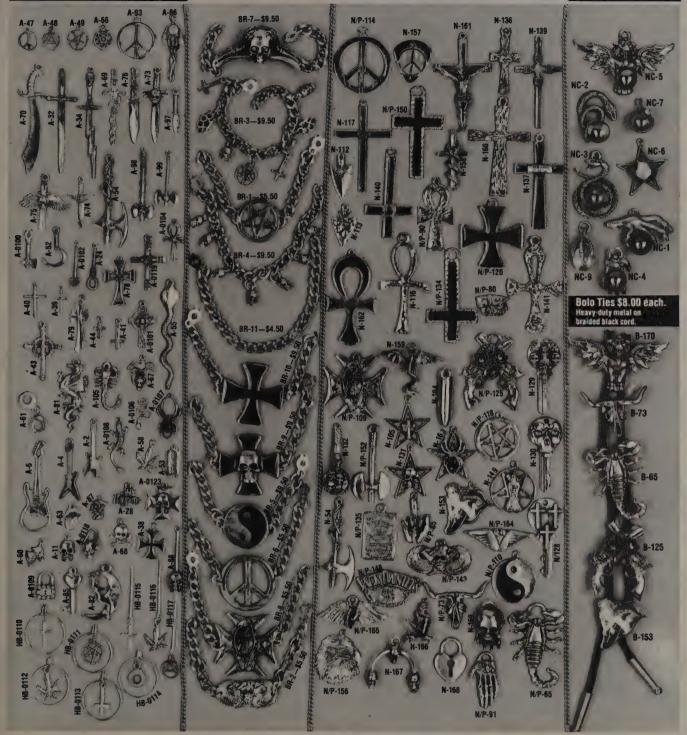
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#### KURT COBAIN CHRIS NOVOSELIC DAVID GROHL

As recorded by NIRVANA

I'm so happy because today

I've found my friends; they're in my head. I'm so ugly but that's okay, 'cause so are you. We've broken our mirrors. Sunday morning is everyday for all I care. And I'm not scared.

And I'm not scared.
Light my candles in a daze
'cause I've found God—hey, hey,
hey.

I'm so happy because today I shaved my head and I'm not sad. And just maybe I'm to blame for all I've heard. But I'm not sure.

I'm so excited, I can't wait to meet you there.

But I don't care.

I'm so horny but that's okay. My will is good—hey, hey, hey.

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#### HOLIER THAN THOU

#### LARS ULRICH JAMES HETFIELD

As recorded by METALLICA

No morel

The crap rolls out your mouth again! Haven't changed; your brain is still

gelatin.

Little whispers circle around your head.

Why don't you worry about yourself instead?

Who are you? Where ya been? Where ya from?

Gossip is burning on the tip of your tongue.

You lie so much you believe your-

Judge not lest ye be judged yourself.

Holler than thoul You are holler than thoul You are. You know not.

Before you judge me take a look at you.

Can't you find something better to

Point the finger, slow to understand arrogance and ignorance go hand in hand.

It's not who you are, it's who you know.

Other's lives are the basis of your

Burn your bridges, build them back with wealth.

Judge not lest ye be judged yourself.

Holier than thoul You are holier than thoul You are. You know not

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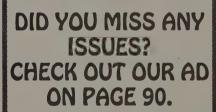
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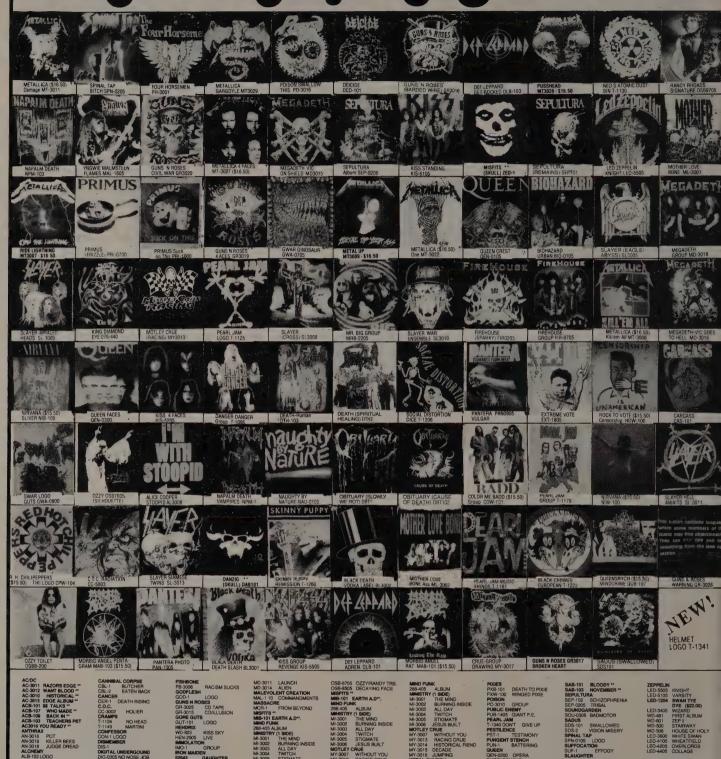
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As recorded by L7

Come on over, I just can't wait. It's time to fish, no time to cut bait. Foolish passion, you inspire with your kind of trouble. I'll never tire.

Monster, monster in me. Bring out the monster, monster in me.

The world is full of disposable icons, all the jokers with the phoney comeons.

I know I can depend on you,

'cause when we're together, we're hurtin' crew.

Monster, monster in me. Bring out the monster, monster in me.

We don't need to look for trouble my partner in crime, my insanity double. When life takes a turn from bad to

worse you're always there, my lovable

you're always there, my lovable curse.

Monster, monster in me. Bring out the monster, monster in me.

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#### **REAL LOVE**

#### DANA STRUM MARK SLAUGHTER

As recorded by SLAUGHTER

He awoke in the morning light...
no one to hold.
Another sleepless night
'cause it's over now that you've left me.
I'm so lonely.

Oh, I hear it calling Oh, I hear it calling

Real love, won't somebody show me? Real love, isn't anyone true anymore?

Real love, won't somebody show me? Real love, where are you?

All through my life
I've been feelin' down.
Searchin' to find—
I'm lost and not found.
There's gotta be someone,
someone who understands me.

Oh, I hear it calling Oh, I hear it calling.

Real love, won't somebody show me? Real love, isn't anyone true anymore?

Real love, won't somebody show me? Real love, where are you?

Oh, I hear it calling Oh, I hear it calling.

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#### **★ FLICK PICK ★**

If you're a horror-movie fanatic, check out this month's flick pick, Pet Sematary II. The follow-up to Stephen King's novel-turned-movie, Pet Sematary, stars Edward Furlong (the kid who played Arnold Schwarzenneger's pal in Terminator 2: Judgement Day) and Jason McGuire,

making his motion-picture debut, as friends who embark on a gruesome adventure when they unearth the powers of a mysterious graveyard.

The screenplay, written by Richard Outten, begins with a family looking to rebuild their lives after a tragedy. Anthony Edwards (Top Gun), plays veterinari an Chase Matthews, who whisks his son away from Los Angeles to the quiet town of Ludlow, Maine. Geoff Matthews (Furlong) is lonely and isolated until he meets Drew Gilbert (McGuire). Drew's stepfather is violent and abusive — and he's also the sheriff. When Mr. Gilbert commits a cruel, unspeakable act, Geoff and Drew conduct a burial at an infamous cemetery, which sets off a terrifying series of events.

"This kid is having real problems," says Furlong about his character. "He can't talk to his father. He has to deal with being the new kid in school and not having everybody like him. When he and his friend get involved in this terrible thing with the graveyard, they have no one to turn to."

Anthony Edwards' veterinarian character is used to dealing with pets — but not the dead kind, so he finds the weird stuff a little hard to swallow. "When Chase is confronted with this incredible situation, he doesn't believe it," says Edwards. "His scientific reasoning and

adult skepticism refuse to allow him to accept the truth."

Fans of the original **Pet Sematary** will surely enjoy the latest installment of the supernatural saga. Number 2 is

filled with special effects by the same company that did the first flick, as well as People Under The Stairs, Honey, I Shrunk The Kids, A Nightmare On Elm Street IV, and Bill and Ted's Excellent Adventure.

Don't worry if you didn't see the first sickly saga, you'll get the picture if you follow along. If you think it'll help you

Cinderella's Hot And Bothered, plus Black Sabbath, the Red Hot Chili Peppers and Alice Cooper. Then there's the Encino Man soundtrack that debuted Vince Neil's solo single, You're Invited But Your Friend Can't Come. It also includes another Queen classic, Stone Cold Crazy, along with a Steve Vai piece entitled Drive The Hell Out Of Here, along with an interesting version of LL Cool J's Mama Said Knock You Out, performed by Scatterbrain, and the funky Feed The Monky, by Infectious Grooves... Last month we told you about the great music from Seattle on the Singles soundtrack that's still selling like crazy these days, boosted by tracks from such bands as Pearl Jam, Alice In Chains and Soundgarden... Cool World, starring Kim Basinger as a cartoon character has a soundtrack, Songs From The Cool



to understand the twisted tale before you head off to the movie theater, by all means, rent the first film and be scared in the comforts of your own home. And always remember that **Pet Sematary II** is just a movie... right? "This is a story that warns, 'Be careful what you wish for'," stresses director Mary Lambert. "There can be great dangers in getting everything you want, particularly when it involves forces you can't control."

#### \* BACKTRACKS \*

Just thought we'd backtrack and tell you about the soundtracks that have emerged from this summer's hottest movies... Unless you were living in a hole, you already know about the great tunes that came from the **Wayne's World** soundtrack—the re-release of Queen's Bohemian Rhapsody,

World, which features David Bowie and post-modern band Thrill Kill Cult... If you're not into R&B (and chances are if you're a Hit Parader reader, you're not), but you know someone who is, tell them about the Boomerang (Eddie Murphy) and Mo' Money (Damon and Marlon Wayons) soundtracks that include tunes from hot new act Boyz II Men and Janet Jackson respectively... Honeymoon In Vegas (Nicholas Cage, Jessica Parker) has a soundtrack of 13 Elvis Presley songs sung by rock, pop and country stars, including Jeff Beck, Billy Joel, John Mellencamp and U2's Bono... Probably the best soundtrack pick is **Buffy The Vampire Slayer** with additions from Ozzy Osbourne, Party With The Animals, and Judas Priest's Rob Halford, Light Comes Out Of Black.

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ach month, the **Hit Parader** staff gathers around to listen to the latest releases from metal's biggest bands. We give each new disc a thumbs up or a thumbs down in order to help you, the loyal rock consumer, decide on which releases to spend your hard-earned bucks; we call it Hit Or Miss.

#### WIDOWMAKER.

#### **BLOOD AND BULLETS**

He's baaaack! Just when Tipper Gore started to feel good about ridding the world of the "evils" of rock and roll, one of her long-term nemesis, the infamous Dee Snider, returns to the scene with a new band, Widowmaker, and a new album, Blood And Bullets. The former Twisted Sister frontman has never sounded better, and aided by the burning lead licks of guitar master Al Pitrelli, he's put together a series of metal anthems that'll probably knock of Tipper senseless! Check out Emaheevul or Snot Nose Kid to get a taste of what Dangerous Dee's up to these days. This is an album definitely worth checking out whether or not you were ever a Twisted Sister S.M.F. HIT

DANZIG, III HOW THE GODS KILL

Glenn Danzig is the "Mr. Mean" of heavy metal. It's a rep this muscular rocker puts to good use on his band's latest release How The Gods Kill. This is metal played with an intensity that often borders on the maniacal. From the bizarre H.R. Geiger cover to such tunes as Godless, Dirty Black Summer and When The Dying Calls this is a disc clearly not for the faint of heart. Will it be the album that finally brings Danzig commercial success to match their critical acclaim? Probably not—it's just too unrelenting for that. But perhaps the time is finally right for Glenn and his band of not-so-merry men to make it big. They deserve whatever recognition they get simply for having the guts

to play metal the way it was meant to be played.

BANG TANGO, AIN'T NO JIVE...LIVE!

It's no fun kicking a band when they're down. When Bang Tango burst on the music scene three years ago, many predicted great things for Joe LeSte and the boys. But the band's second album, Dancing On Coals, failed to match the excitement generated by their debut, and now with the release of a live EP, Ain't No Jive...Live!, it seems like these guys are just running in place. Is this live show exciting? Yup. Do they play well? Absolutely. But what's the point of this band releasing a live disc at this point in

their career? There's neither the commercial demand, nor any new degree of artistic cleverness to warrant this EP's existence.

LITA FORD, THE BEST OF

Except for a brief period following the release of her hit single with Ozzy Osbourne, Close My Eyes Forever, Lita Ford has never enjoyed stellar success. That's a big surprise considering the considerable talent the lovely Ms. Ford has demonstrated throughout her solo career. Never has that fact been more evident than on this new "best of" collection that presents not only that aforementioned hit, but great songs Ford has recorded throughout the last decade. Any rock fan who hasn't been living in Siberia in recent years should be familiar with Kiss Me Deadly, Shot Of Poison and Gotta Let Go. They're all here—and they're all great.

#### **OUEEN. LIVE AT WEMBLEY '86**

How ironic that only a few months after the historic Concert For Life, where rock's biggest stars came out to honor Queen's fallen leader, Freddie Mercury, at London's Wembley Arena, the band has released one of their last great shows—recorded at Wembley in 1986. The magic of Queen is evident from the show opener One Vision right through the final strains of God Save The Queen For those who have yet to get into Queen, this live collection is a wonderful introduction; for those who've been fans for years, it's a wonderful reminder of what an amazing band Queen was.



## METAL ACTION

#### NATIONAL TOP TEN

- I. PEARL JAM. Ten
- 2. RED HOT CHILI PPEPPERS, Blood

#### Sugar Sex Magik

- 3. DEF LEPPARD, Adrenalize
- 4. METALLICA, Metallica
- 5. THE BLACK CROWES. The Southern

#### Harmony and Musical Companion 6. TEMPLE OF THE DOG, Temple of

#### The Dog

- 7. FAITH NO MORE, Angel Dust
- 8. GUNS N' ROSES, Use Your Illusion I
- 9. NIRVANA, Nevermind
- 10. FIREHOUSE, Hold Your Fire

#### HIT PARADER TOP TEN

- BLACK SABBATH, Dehumanizer
- 2. MEGADETH, Countdown to

#### Extinction

- 3. JACKYL, Jackyl
- 4. DAMN YANKEES, Don't Tread
- 5. SOUNDTRACK, Singles
- 6. FASTER PUSSYCAT, Whipped
- 7. DEF LEPPARD, Adrenalize
- 8. TESTAMENT, Ritual
- 9. FIREHOUSE, Hold Your Fire
- 10. SUICIDAL TENDENCIES, Art of Rebellion

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September 18	Burgettstown, PA
September 19	Scranton, PA
September 20	Middletown, NY
September 22	Rockford, IL
September 23	Normal, IL
September 25	Lexington, KY
September 27	Columbia, SC
September 29	Jackson, MS
September 30	Talahassee, FL
October 1	Miami, FL
October 3	Lakeland, FL
October 4	Jacksonville, FL
October 6	Baton Rouge, LA
October 7	Biloxi, MS
October 9	Amarillo, TX
October IO	Lubbock, TX
October II	Odessa, TX

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## INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

he **Fender** name should need no introduction by this time, but what this legendary guitar-maker has just done to one of its most legendary guitars does need a bit of set-up. **Fender** has just introduced a "Set-Neck Stratocaster, and if you know anything about Strats, you know that this could be revolutionary. Strats are very indiosyncratic instruments, and it's largely those peculiarities—the three pickups, the alder-wood body, the bolton neck, etc.—that give it such a unique, distinctive sound. Now you notice I just wrote "bolt-on neck"—and that's what Strats have always had, for some 35 years now: a neck attached to the body by four bolts through a metal plate with the famous **Fender** "F" engraved on it. The equally-legendary **Gibson** Les Paul has always had a set-in, or glued-in, neck join. The neck-

body join is one of the crucial factors in determining an electric guitar's character—its tone, sustain and playability. And changing that factor is a pretty big deal. You could imagine or you could check out the new Set-Neck Strat.

Designed and built at Fender's custom shop in Corona, California, the Set-Neck Strat uses an innovative, patent-pending method of setting in the neck which seats it firmly into the body for super-stability, sustain, and improved tone transfer. Fender says the new neck design retains the reliability of the old bolt-on neck. which has always an added draw: if a glued-in neck breaks off, it has to be re-glued which can be costly and time-consuming. A bolt-on usually just comes loose and can be more easily re-attached and/or tightened.

The Set-Neck Strat is available in two models:

\*\*The 0l0-2500 featuring Fender Deluxe tremolo bridge, Fender-Wilkinson roller nut and Fender-Schaller locking tuning keys and chrome hardware.

\*\*The 0/0-2600 with a Floyd Rose double-locking tremolo and black hardware (or gold hardware on the brite white finish model).

There are lots of other

things that set the new Set-Neck Strats apart from traditional Stratocasters. The bodies are made not of the usual alder but of heavier, denser Honduras mahogany with bookmatched, highly figured maple tops. The necks have ebony fretboards with 12-inch radius and 22 jumbo frets. The electronics are also post-modern: yes there are three pickups but instead of the traditional single-coil pickups with their pole-pieces, on the 010-2500 there are three of Fender's new age "lace sensor" pickups which are flat (no pole pieces visible) and designed to merge classic sounds with the latest technology. The blue sensor at the neck position has a fat 50's humbucker tone; the gold sensor in the middle has a classic vintage Strat sound; and the double-coil red sensor at the bridge has a high-output, super-crunchy tone for

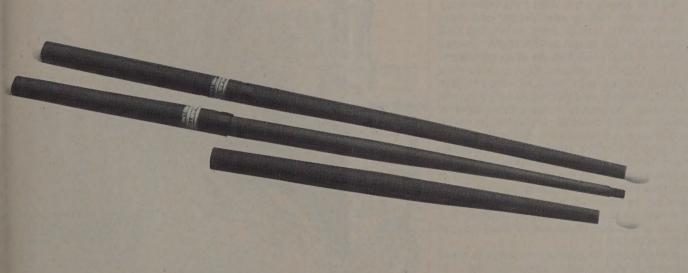
searing leads. The bridge pickup is also connected to a mini-toggle coil-tap switch so it can operate as a double-coil humbucker or as a single-coil pickup for even more piercing, razor-sharp leads. There is also a five-way bladeselector for the pickups, a master volume knob, and two intriguinaly set-up tone knobs. A conventional treble-roll-off control governs the neck pickup. The mid and bridge pickups are controlled by a "TBX" knob which approximates the effect of "active" electronics by not just "rolling off" high-end as you turn it down towards the "bass" end but actually accentuates the frequencies you turn it towards.

Electronics on the 010-2600 are not quite as exotic but still are significantly different from typical Strat pickups, and worth checking out. American Standard single-coils in the neck and mid positions, and a DiMarzio custom humbucker at the bridge. Both models come in natural, antique burst, crimson or ebony transparent, and brite wite finishes; suggested retail price is \$1,999. Not cheap, but what do you expect for a revolutionary revamp of a certificate American classic? Write Fender at, 1130 Columbia St., Brea, Ca. 92621.





**Carvin** says its new *X-4 Quad Amp* is the hottest guitar amp it's ever designed. It has four channels that can command a dizzying array of sounds, from crystal clean to tube crunch to ripping sustain—and, says **Carvin**, "No mystery commands to remember, just straightforward vintage controls you already know how to use." There are also three sets of active EQ tone controls, split between the four channels and a five-band EQ can be assigned to any channel if you like, with memory for settings! Not to mention the "Tube Cascade" feature that maximizes the tube-distortion sound, and the "Cloaking Filter" that drops out your bottom end to prevent mid—bass buildup ("To shut up your keyboard player when he says you're stomping on him," says **Carvin**). This baby's loaded; for more info write **Carvin**, 1155 Industrial Ave. Escondido, ca 92029.



If you take a good look at Guns N' Roses' November Rain video, you'll not only see all sorts of weird stuff going on (they're married, she's dead, Slash is walking out on the wedding...) but you'll also note that drummer Matt Sorum is bashing away with some cool-looking black sticks with silver trim. They're Ahead sticks by Easton, which Sorum not only endorses but helped refine in design. They're the first-ever drumsticks made of ultra-high-strength 7075 Aerospace Alloy, which Easton says surpasses wood sticks for consistency and durability. They also say the sticks make you drum faster because of their "Energy Return" design while the proprietary vibration reduction system means your hands won't get as tired. They are also said to reduce cymbal-marring and shock to the wrists on rim shots, and according to Easton, "G N' R soundmen say the sticks actually sound better than wood—brighter and more alive." Only one way to find out for sure—try 'em out. For more info write Easton Inc., 7855 Haskell Ave., Suite 202, Van Nuys, CA 91406-1902.



## THE BEST IN HOME ENTERTAINMENT

ron Maiden's new collection **From There To Eternity** has every video clip this legendary band has ever made. What's special about all of Maiden's videos, with the exception of the conceptual Can I Play With Madness and Two Minutes To Midnight, is the band spent minimal money making the videos, yet managed to

display their powerful personalities in each and every clip. Several videos—Run To The Hills, The Number Of The Beast, The Trooper and Bring Your Daughter To The Slaughter (which bassist Steve Harris directed)—feature old movie footage. Also Wasted Years and Wrathchild show the many, changing faces of Maiden's mascot Eddie. In fact it's rather amazing and somewhat humorous to watch the bandmembers of Iron Maiden grow up through the years (\$19.98/90 min/Sony Music Video).

Hard 'N' Heavy is the oldest metal video magazine created in 1989 by video director John House (whose credits include Aerosmith's Rag Doll, Fleetwood Mac's Tango In The Night, Emerson Lake And Palmer's 1972 Pictures at an Exhibition). But he became frustrated making video clips, because the acts were being presented through abstract images in ways that had nothing to do with the groups, themselves. House created Hard 'N' Heavy with the conviction of creating an honest and uncensored magazine that directly exposed musicians to their fans. Hard 'N' Heavy's presentation is similar to 20/20 or 60 Minutes—kind of like a documentary. It's put together by a staff of reporters who do hour long interviews with bands, then cut the interviews into seven minute reports. The interview segments are usually presented with videos or clips that House and his crews make of bands in concert.

House's advice for anyone who wants to create documentaries is to cover a topic you like. "Be absolutely selfish. Do the things you like, what you find interesting. Don't try to please somebody else, because you can't second guess other people. You have to have a vision for something that you feel strongly about. To do anything, you have to have a

vision and a compulsion to do it. Do it the way you want to do it and stick to it. Nitpick it until you're totally satisfied. If you do what someone else likes, you'll compromise." House says documentaries can't be so self-indulgent that the viewer doesn't understand the message. He warns, "You have to be coherent. If you don't, you're gonna go out of business. You have to hope and pray there's a big enough audience to share you sensibilities."

Some **Hard 'N' Heavy** fans have been critical of a violent cartoon character that appears regularly in the magazine. He's Mr. Hard 'N' Heavy, an aggressive headbanger who beats up on his girlfriend, and gets beaten up by her, as well, kicks bookshelves over a "nerd," and ends up in jail. "He's a middle class, abused

white kid who's aggressive and frustrated, out of work and hates everybody," House explains. "He gets sent to jail. The treatment he gets inside of jail is much worse than any crime he's committed on the outside. Only his girlfriend stays with him."

A criticism about the cartoon segment is it's hard to realize there's a story to Mr. Hard 'N' Heavy's life. Some fans don't buy every issue of **Hard 'N' Heavy**. All a Skid Row fan might see is Issue #I6 with the character beating up on his girlfriend and, therefore, might not realize the cartoon character is involved in a real life serial. Instead a consumer will say, "He's giving rockers a bad name." House responds, "It's not real blood—it's ink. They're cartoon characters and I think it's so outrageous and ridiculous, you have to laugh." He concedes that fans might have a rough time realizing the whole cartoon story if they don't get each issue of **Hard 'N' Heavy**, so eventually he might present the whole cartoon story in a future issue.

New **Hard 'N' Heavy 17** features Pantera, Soundgarden, Queen, Mr. Big's Billy Sheehan, Faith No More, Bodycount, Henry Rollins, Primus, Nymphs, L7, Lita Ford, Electric Love Hogs and Tommy Lee, Lita Ford, My Sister's Machine, Asphalt Ballet, Slik Toxik, Carcass and Slammin' Gladys (\$14.95/100 min./Priority Video).

Recently Video View announced that Kix and Nirvana would be coming out with videos. They didn't. Nirvana's was postponed



Iron Maiden's mascot Eddie, is prominently featured in the band's new video collection, From There To Eternity.

because the group didn't want to rush-release it. Geffen Records, their label, is hoping to have a video out by year's end. As soon as we know more, we'll tell you. Kix is not coming out with a home video. A\*Vision Entertainment is not going to release Kix' home video at this time because the company feels that video sales are, at best, about a tenth of album sales. It seems the company got cold feet because Kix' last album, **Hot Wire**, didn't go gold.

Fox Video has released The Elvis Presley Collection—II of his most famous films repackaged—Love Me Tender, King Creole, Flaming Star, G.I. Blues, Blue Hawaii, Wild In The Country, Girls! Girls!, Fun in Acapulco, Roustabout, Paradise Hawaiian Style, Tickle Me (\$14.98 each).

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